PLATINUM JUBILEE SPECIAL

Joking with Greg Jenner
"Humour makes history memorable"

ALL ABOUT HISTORY™

FIRST PHARAOH
The ruler who unified Ancient Egypt and founded an empire

RISE OF THE NAZIS
Hitler's plan to destroy democracy and seize power in Germany

THE MAKING OF ELIZABETH

How an unlikely heir to the throne became the world's greatest living monarch

Lost LGBTQ+ History
Pivotal events in the ongoing fight for equality

FUTURE
ISSUE 113

7 Biggest Protests
Popular movements that changed the world

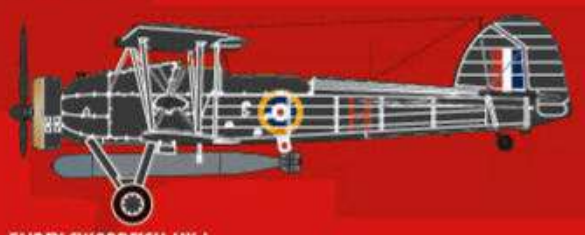
AIRFIX®

1:72

FAIREY SWORDFISH Mk.I

A04053B
FAIREY SWORDFISH MkI

80 years ago, six Fairey Swordfish torpedo bombers flew from RAF Manston to attack the three German capital ships Scharnhorst, Gneisenau and Prinz Eugen making a dash up the English Channel in February 1942. This heroic attack was doomed to failure and all the Swordfish were shot down without any damage to the enemy ships. Lieutenant Commander Esmonde won a posthumous Victoria Cross and only 5 of the aircrew survived.



FAIREY SWORDFISH MK.I
W5984/H, flown by Lt-Commander Eugene Esmonde VC, DSO, Operation "Fuller" ("The Channel Dash"), No.825 Naval Air Squadron, Royal Air Force, England, 11 February 1942.

FAIREY SWORDFISH MK.I
K8386/945, No.824 Naval Air Squadron, Fleet Air Arm, HMS Eagle & Royal Air Force Kai Tak, Hong Kong, China Station, May-November 1937.

Length 154mm Width 193mm Pieces 125

Airfix.com
and all good retail stockists
YouTube

Start as you mean to finish
Humbrol™
Enamel Acrylic Poly Cement

HORNBY HOBBIES
Official Product

Queen Elizabeth attends the opening of the Italian Film Festival at the Tivoli Theatre early in her reign

Welcome

It's rare for us to consider placing a historical figure on the cover who is still alive today. There are sparingly few who would qualify for such consideration, but with the Queen's Platinum Jubilee this February it's only right we mark her place in history this issue with our lead feature.

Elizabeth II has popped up on a number of occasions in our features in the past, whether we were exploring life in Britain during the Blitz or the glitz and glamour of her sister Margaret. Queen Elizabeth has often been a figure on the periphery of our stories, which speaks a little to the role she's chosen to play in many events. In her 70 years on the throne she's been the head of state through multiple transitions, but often kept to one side. We wanted to explore why that's the case and how her upbringing might have influenced how she has reigned. We welcome historian Tracy Borman to offer us that insight.

It's also fitting that this is the issue we say goodbye to staff writer Jessica Leggett. A royal expert and wonderful writer, she's been the name behind many of our royal-focused features. She's moving on to greater things within the company, and while I'm certain you'll see her name in these pages again, I wanted to take this opportunity to thank her for her fantastic work and wish her the best of luck. She'll be sorely missed by all the team.

I hope you enjoy the issue.

Jonathan Gordon
Editor

Be part of history

historyanswers.co.uk
Share your views and opinions online

Facebook
/AllAboutHistory

Twitter
@AboutHistoryMag

ALL ABOUT HISTORY

Future Publishing Limited
Quay House, The Ambury, Bath, BA1 1UA

Editorial
Editor **Jonathan Gordon**
jonathan.gordon@futurenet.com
Art Editor **Kym Winters**
Features Editor **Callum McKelvie**
Staff Writer **Jessica Leggett**
Production Editor **Iain Noble**
Editor in Chief **Tim Williamson**
Senior Art Editor **Duncan Crook**

Contributors
Tracy Borman, Martyn Conterio, Catherine Curzon, James Horton, Katharine Marsh, Scott Reeves, William E Welsh, David J Williamson

Cover images
Joe Cummings, Getty Images

Photography and illustration
Joe Cummings, Kevin McGivern, Adrian Mann, Alamy, Getty Images, Thinkstock
All copyrights and trademarks are recognised and respected.
Advertising
Media packs are available on request
Advertising Director **Matthew Johnston**
matthew.johnston@futurenet.com
07974 408083
Account Manager **Garry Brookes**
garry.brookes@futurenet.com
020 3970 4176

International Licensing
All About History is available for licensing and syndication. To find our more contact us at **licensing@futurenet.com** or view our available content at **www.futurecontenthub.com**
Head of Print Licensing **Rachel Shaw**

Subscriptions
Enquiries **help@magazinesdirect.com**
Order line & enquiries **+44 (0) 330 333 1113**
Online orders & enquiries **www.magazinesdirect.com**
Group Marketing Director, Magazines & Memberships **Sharon Todd**

Circulation
Head of Newstrade **Ben Oakden**

Production
Head of Production **Mark Constance**
Production Project Manager **Clare Scott**
Advertising Production Manager **Joanne Crosby**
Digital Editions Controller **Jason Hudson**
Production Manager **Nola Cokely**

Management
Content Director **Gemma Lavender**
Chief Growth Officer **Claire MacLellan**
Commercial Finance Director **Tom Swayne**
Managing Director **Sarah Rafati Howard**
Head of Art & Design **Greg Whitaker**

Printed by Wyndeham Peterborough, Storey's Bar Road, Peterborough, Cambridgeshire, PE1 5YS

Distributed by Marketforce, 5 Churchill Place, Canary Wharf, London, E14 5HU www.marketforce.co.uk Tel: 0203 787 9060

ISSN 2052-5870

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill and printer hold full FSC and PEFC certification and accreditation.

All contents © 2022 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

ipso. Regulated

Widely Recycled

FUTURE
Connectors. Creators. Experience Makers.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

Chief executive **Zillah Byng-Thorne**
Non-executive chairman **Richard Huntingford**
Chief financial officer **Penny Ladkin-Brand**

Tel +44 (0)1225 442 244

CONTENTS

ISSUE 113

ALL ABOUT...

Key Events 12
History of Baroque

Inside History 14
The Palace of Versailles

Anatomy 16
A lady at court

Historical Treasures 17
Las Meninas by Diego Velázquez

Hall Of Fame 18
Baroque artists

Q&A 20
Prof. Susan Lewis discusses Baroque music

Places To Explore 22
Baroque buildings around the world

FEATURES

26 The Making of Elizabeth
A Platinum Jubilee special to mark her reign

36 Joking with Greg Jenner
We chat with the *You're Dead To Me* podcast host

42 Biggest Protests in History
The mass movements that attempted to change the world

46 Narmer: Father of Egypt
Meet the first pharaoh who unified a nation and built an empire

52 Death of Democracy
How the Nazis dismantled the Weimar Republic

58 Forgotten Queer History
Ten overlooked people and events in LGBTQ+ history

REGULARS

Defining Moments 06
Photos with amazing stories

Greatest Battles 64
A defining battle of the American Civil War at Nashville

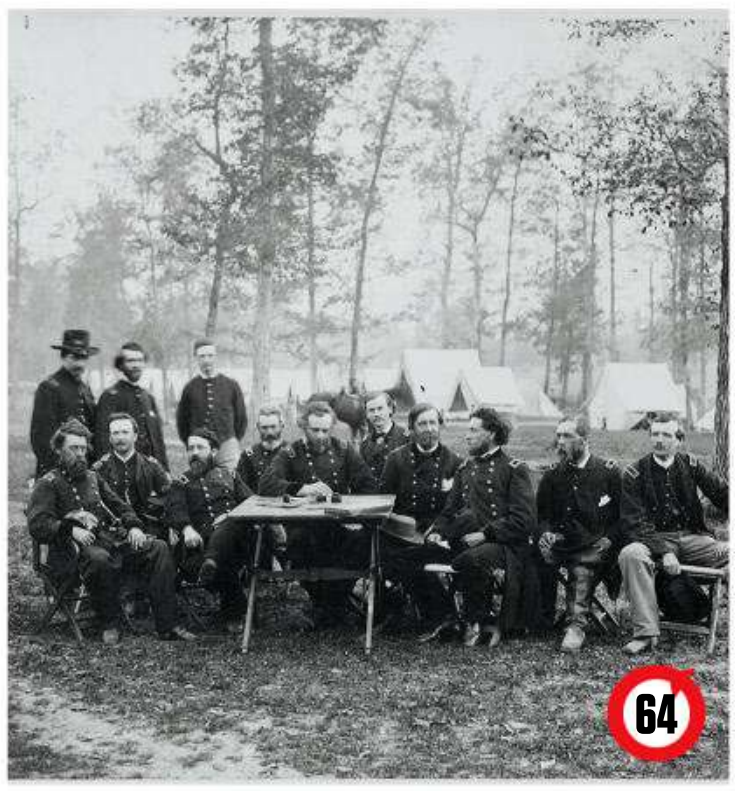
What If 70
Boudicca's revolution had succeeded?

Through History 74
The rarest book in the world

Reviews 78
Our verdict on the latest historical books and media

History Vs Hollywood 81
Is *The Last Duel* telling the historical truth?

Recipe 82
How to make chocolate biscuit cake



Subscribe and save!

PLATINUM JUBILEE SPECIAL
ALL ABOUT HISTORY
Joking With Greg Jenner
FIRST PHARAOH
RISE OF THE NAZIS
THE MAKING OF ELIZABETH
How an unlikely heir to the throne became the world's greatest living monarch
Lost LGBTQ+ History
7 Biggest Protests

Discover our exclusive offer for new readers on page 24

Main image: © Alamy

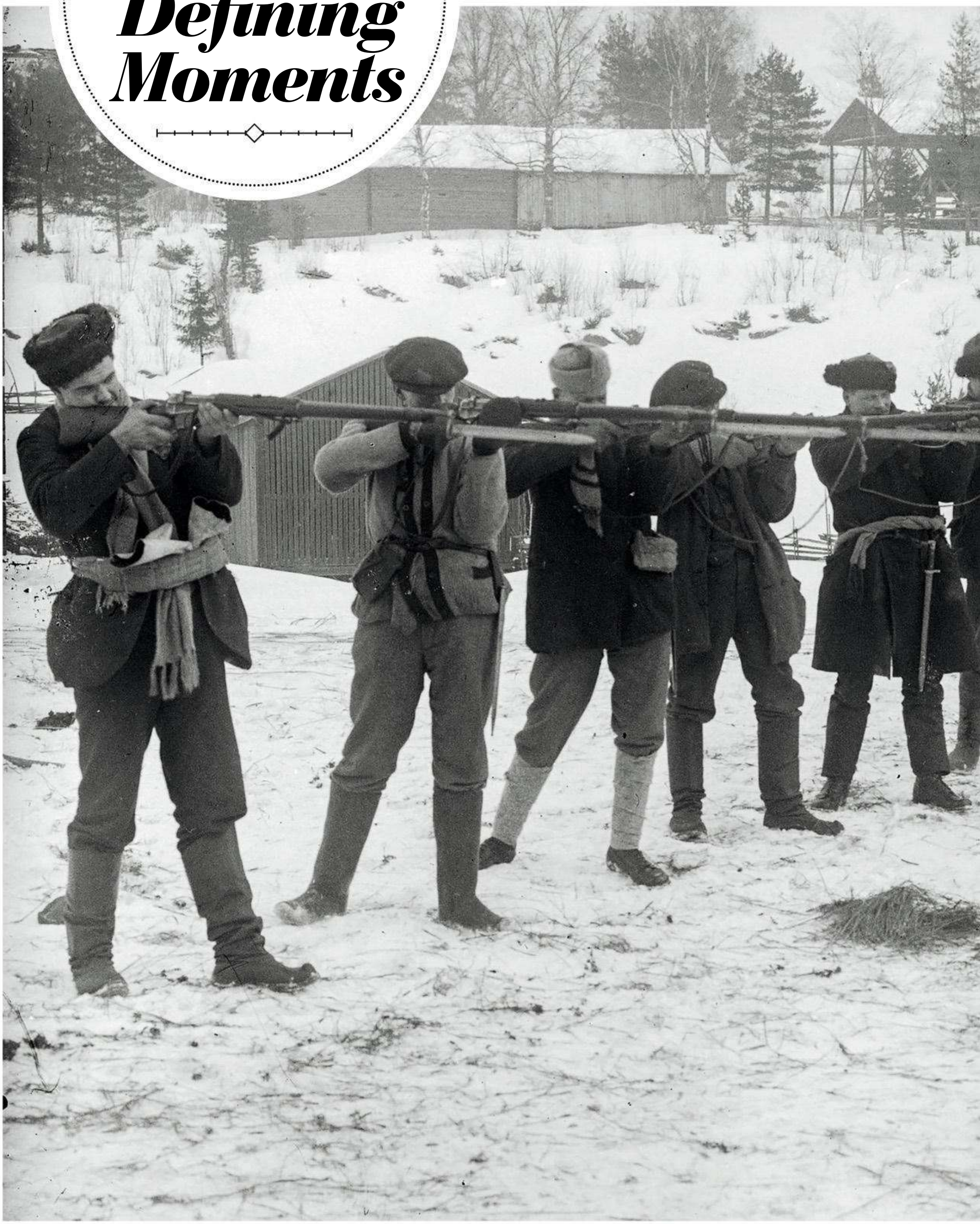
DEVICE WALLPAPERS

Download now at
bit.ly/AAH113Gifts

The making of Elizabeth

How an unlikely heir to the throne became the world's greatest living monarch

Defining Moments



© Alamy

27 January 1918

THE FINNISH CIVIL WAR BEGINS

Less than two months after gaining independence from Russia, Finland descended into a bloody civil war. The conflict arose between two groups, the non-socialist, conservative Whites and the socialist Reds, who disagreed over how the country should be run. The civil war lasted for just under four months and an estimated 36,000 to 40,000 people were killed. The Whites were victorious.

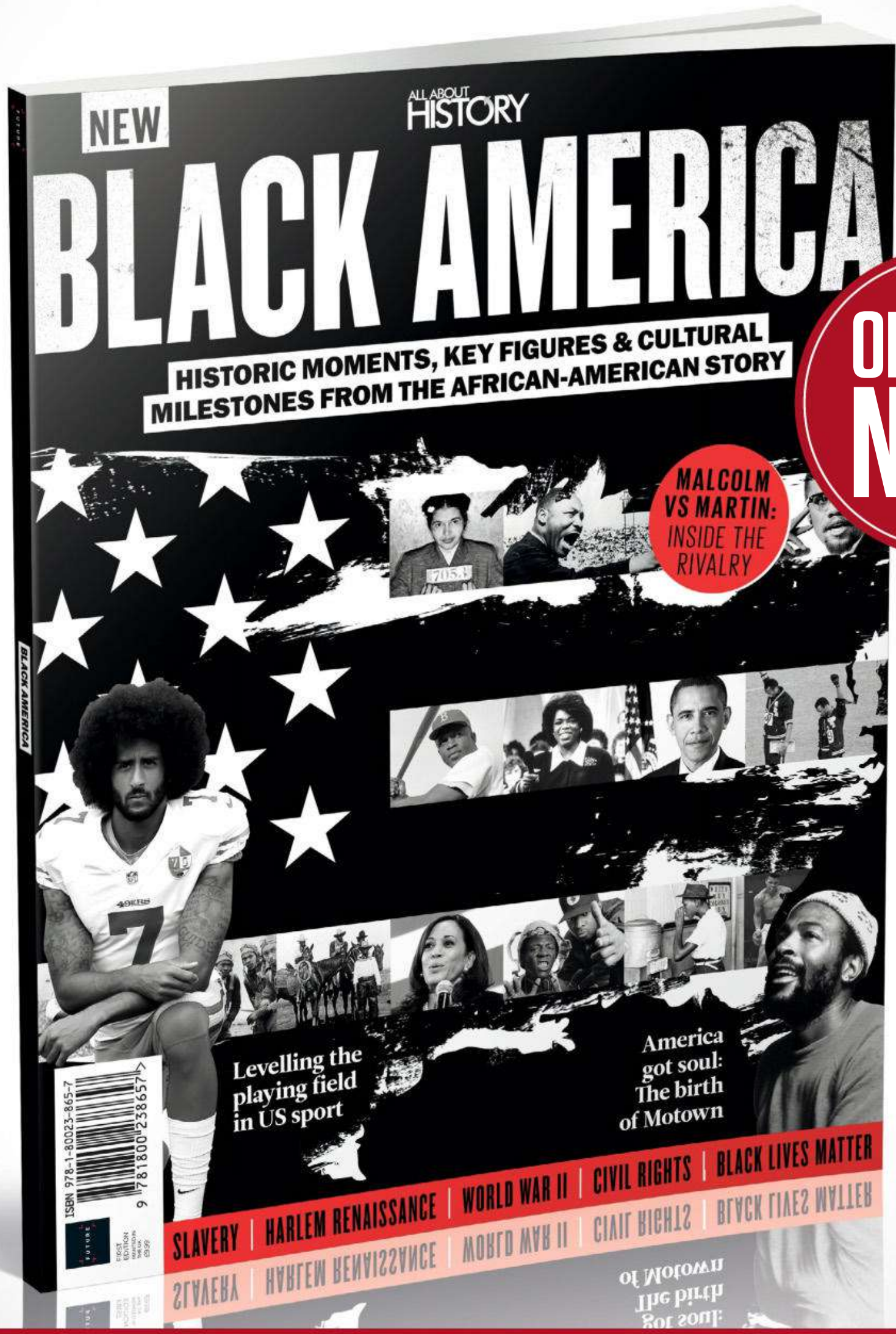
27-28 January 1922

THE KNICKERBOCKER STORM

The Knickerbocker Theatre in Washington DC collapsed under the weight of snow from a two-day blizzard – the city's worst snowstorm on record. The building caved in during a movie screening, killing 98 people and injuring another 133. The disaster is said to have contributed to the suicides of the theatre's architect, Reginald Wyckliffe Geare, and the owner, Harry M Crandall.

DISCOVER THE INDIVIDUALS AND EVENTS THAT SHAPED AFRICAN-AMERICAN HISTORY

Explore fascinating features on the events of the Civil Rights Movement, the birth of soul music, African-American involvement in World War II, how Black athletes broke down racial barriers in US sport, and much more


NEW
ALL ABOUT HISTORY
BLACK AMERICA
HISTORIC MOMENTS, KEY FIGURES & CULTURAL MILESTONES FROM THE AFRICAN-AMERICAN STORY
MALCOLM VS MARTIN: INSIDE THE RIVALRY
Levelling the playing field in US sport
America got soul: The birth of Motown
SLAVERY | HARLEM RENAISSANCE | WORLD WAR II | CIVIL RIGHTS | BLACK LIVES MATTER
ISBN 978-1-80023-865-7

ON SALE NOW

FUTURE

Ordering is easy. Go online at:

magazinesdirect.com

Or get it from selected supermarkets & newsagents

ALL ABOUT

BAROQUE

From the Reformation to the most famous structures in the world, we explore the evolution of Baroque art and architecture

14

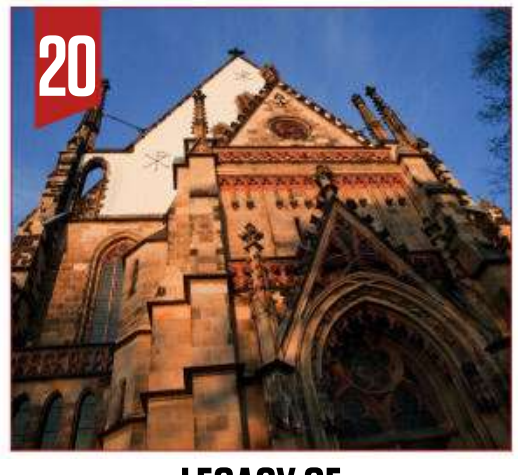
INSIDE THE PALACE OF VERSAILLES

16

ANATOMY OF A LADY AT COURT

18

BAROQUE ARTISTS


20

LEGACY OF BAROQUE MUSIC

Main image source: © Alamy

Written by Jessica Leggett, Katharine Marsh, Callum McKelvie, Scott Reeves

Key Events

1563 COUNTER-REFORMATION

The final session of the Council of Trent under Pope Pius IV condemns the heresies of the Protestant Reformation and tries to shore up Catholicism by encouraging new artwork conveying Vatican theology. Church commissions stimulate the development of a new Baroque style.

Artemesia Gentileschi was the first woman accepted into the Florence Academy of Fine Art

1620 JUDITH SLAYING HOLOFERNES

Artemisia Gentileschi is only 20 years old when she completes her most famous work. The dramatic depiction of the Old Testament story is relentlessly physical and the characters are spot-lit on a dark background, both techniques typical of Baroque paintings.

CHURCH OF THE GESU 1584

Although considered plain by later standards, the newly built Church of the Gesù is thought to be the first building with a Baroque facade.

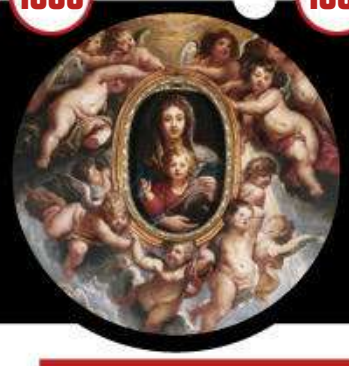
TEATRO FARNESE 1618

A playhouse in Parma is built with a proscenium arch framing the stage, a prototype of modern theatres encouraging more elaborate scenery and spectacular productions.

DIEGO VELAZQUEZ 1623

The Spanish artist becomes the court painter to Philip IV, receiving a stipend of 20 ducats a month and a promise that only he will paint the king.

1563 · 1601 · 1620 · 1636



MADONNA DELLA VALLICELLA 1608

Flemish painter Peter Paul Rubens completes an early masterpiece in the Baroque style and hangs it behind the altar in Rome's Church of Santa Maria in Vallicella.

RAPE OF PROSERPINA 1622

Gian Lorenzo Bernini's dramatic sculpture showing Pluto seizing Proserpina and carrying her to the underworld introduces a new liveliness and realism to marble sculpture.

SAN CARLINO MONASTERY 1634

Francesco Borromini begins work on a monastery in Rome. Construction of the intricate, curved exterior facade – a Baroque masterpiece – will take 12 years.

1601 SUPPER AT EMMAUS

Caravaggio's painting of the resurrected Jesus revealing himself to two of his disciples captures the drama, colour and contrasting light that becomes synonymous with Baroque painting. The Italian will go on to be considered the father of Baroque painting.

The extraordinary realism of Caravaggio's early paintings were a shift from the norm and were initially much criticised

1636 RUBENS CEILING

Peter Paul Rubens' ceiling is unveiled in Banqueting House in Whitehall, London, after being painted at the artist's workshop in Antwerp. The canvases were too large when first unrolled and the ceiling had to be remodelled to make them fit.

1664 HALL OF MIRRORS

Louis XIV commissions a spectacular extension to his palace and garden at Versailles. The highly decorated exterior includes balustrades, balconies and statues. Inside, the grandiose Hall of Mirrors illustrates the power and magnificence of the French monarchy.

TEATRO SAN CASSIANO
1637

The first public music house opens in Venice. It will showcase a new musical style that originated at the end of the 16th century: opera.

Image source: Secchi Smith. ©Teatro San Cassiano Ltd

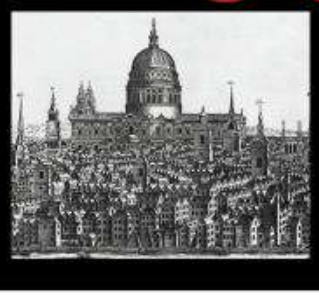
ZADOK THE PRIEST
1727

George Frideric Handel composes his spine-tingling anthem *Zadok the Priest* for the crowning of George II. It has been sung at every subsequent British coronation.

SAO FRANCISCO CHURCH
1755

Artists finish the exuberant golden woodwork decorating every surface in a new church in Salvador, Brazil. It is one of the western hemisphere's finest Baroque masterpieces.

1664 1667 1735



ST PAUL'S CATHEDRAL
1710

Workmen finally finish Christopher Wren's subtly Baroque church, completing rebuilding work that began after the cathedral burned down in 1666.

MARQUIS DE MARIGNY
1751

The appointment of a new director general of the King's Buildings signals a shift away from Baroque and towards Neoclassicism in France.

THE FOURTEEN HOLY HELPERS
1772

Balthasar Neumann finishes his basilica in Bad Staffelstein, Bavaria. The extravagant architecture and decoration shows the late Baroque morphing into the exceptionally ornamental rococo.

1667 ST PETER'S SQUARE

Great curving colonnades complete Gian Lorenzo Bernini's redesign of St Peter's Square. Bernini had been tasked with allowing as many people as possible to see the pope when he appeared on a balcony; the elliptical colonnades were thought to embrace visitors to Rome.

Bernini had an affair with his assistant's wife but was unaware she was also sleeping with his own brother

1735 ASAM CHURCH

Artist brothers Egid Quirin Asam and Cosmas Damian Asam begin work on a small but stunning private chapel next to their house in Munich. The facade and interior are considered pinnacles of late Baroque German architecture.

All images: © Alamy. © Getty Images

PALACE OF VERSAILLES

France
1631 – present

The Palace of Versailles is regarded as one of the world's best examples of Baroque architecture. It began as a small hunting lodge established in 1623 by King Louis XIII, who needed a place to rest while hunting for game in the area. He chose to remodel the lodge and turn it into a château between 1631 and 1634.

His son, King Louis XIV, enjoyed spending time in Versailles so much that in 1661 he began transforming the château into a vast palace; construction on Versailles would last the rest of Louis' reign. Louis Le Vau and Jules Hardouin-Mansart were among the Baroque architects who worked on the palace over the years, alongside renowned designer Charles Le Brun.

From 1682, the palace served as the official residence of the French court and administration, so it had to be large enough to house members of the aristocracy and government. Up to 36,000 workers were involved in the construction of the palace and gardens, many of whom were injured or died due to the dangerous working conditions.

Louis became known as the 'Sun King' because life at Versailles revolved around him and his daily routine. The nobility had to be seen by the king as much as possible and follow his rules in order to keep or advance their position at court. This included keeping up with the latest court fashions, which led to many noble families going bankrupt.

By relocating to Versailles, Louis centralised his power and consolidated his authority as an absolute monarch. Versailles was not only a symbol of the king's vast wealth, but it also served to glorify his reign, and he died here in 1715. The Palace of Versailles was designated as a UNESCO World Heritage Site in 1979, and it continues to attract millions of visitors each year.

THE GRAND TRIANON

The Grand Trianon is a château within the grounds of the palace commissioned by Louis XIV in 1670 as a retreat for himself and his mistress, Madame de Montespan. It was also a place for the king to get away from the etiquette of court life. Jules Hardouin-Mansart designed the Grand Trianon, which was built between 1687 and 1688.

QUEEN'S BEDCHAMBER

The main room in the queen's private apartments was her bedchamber. The room was designed for Louis' first wife, Queen Marie-Thérèse of Spain, and the ceiling still dates back to her reign. Marie-Thérèse died here in 1683, and it was later used by the queen consorts of King Louis XV and Louis XVI, Marie Leszczynska and Marie Antoinette.

GARDENS AND ORANGERY

André Le Nôtre, a landscape architect, designed the magnificent gardens in 1661. The Orangery was originally built by Louis Le Vau in 1663 but it was replaced by Jules Hardouin-Mansart's design between 1684 and 1686. To fill the Orangery, the king bought a large number of trees from Italy, Spain and Portugal, with even his courtiers offering him their own orange trees.

FOUNTAINS

Water was diverted from the River Seine to be used in the iconic fountains at Versailles, which were powered by a hydraulic system that was invented for the purpose. One of the fountains is dedicated to the sun god Apollo whom Louis – as the Sun King - identified himself with.

HALL OF MIRRORS

The Hall of Mirrors, designed by Jules Hardouin-Mansart and built between 1678 and 1684, is the most famous room in Versailles. The 17 arches opposite the windows have a total of 357 mirrors. The mirrors, which were a huge luxury at the time, were made in France to show that the French could compete with the Venetians in mirror production.

KING'S BEDCHAMBER

In 1701, Louis' bedchamber was relocated to the centre of the palace's eastern façade. At Versailles, the king's bedchamber was important because it was here that Louis performed the elaborate ceremonies of getting up and going to bed, which were watched by the most important members of the court. In 1715, he died in this room.

MARBLE COURTYARD

The Marble Courtyard is the original courtyard of the lodge that was built by King Louis XIII in 1623. During the reign of Louis XIV, only the most privileged nobles were allowed to step on it. The black and white tiles come from the castle of Vaux-le-Vicomte.

ROYAL CHAPEL

The Royal Chapel, combining French baroque style with traditional gothic architecture, was Louis XIV's final major building project at Versailles, and it is considered the king's spiritual legacy. The Chapel's location in the palace took five years to decide after it was announced in 1682. The work started in earnest in 1699 and lasted until 1710.

GOLDEN GATE

The entrance to the Palace of Versailles is marked by the Golden Gate. It was destroyed during the French Revolution and rebuilt with 100,000 gold leaves over 200 years later in 2008.

THE ROYAL STABLES

The Great and Small stables, located opposite the palace, were built by Jules Hardouin-Mansart from 1679 to 1682. During Louis' reign, the Royal Stables were one of the most important areas in the king's house, housing over 2,000 horses. It was one of the most ambitious building projects commissioned by the king.

Illustration by: Adrian Mann

COURT DRESS

England
c.1690 – 1720

ELABORATE HEADDRESS

At the end of the 17th century, women wore high lace headdresses called frelange, which were held up by a wire frame called a commode. The headdresses were also decorated with ribbon bows called fontanges. Women typically wore their hair tightly curled around their forehead.

ETYMOLOGY

The mantua may have been named after the Italian city of Mantua, where the garment's first expensive silks were produced. The name could also be derived from the French word manteau, which means coat. Dressmakers became known as mantua-makers because the mantua was so popular.

HEIGHT OF FASHION

The mantua was an open robe made of one piece of fabric, with pleats at the shoulders, which fell to the waist. They had plunging necklines and were open in the front to reveal the petticoat underneath. With the mantua, women usually wore simple pearl necklaces and earrings.

DETAILED EMBROIDERY

The stomacher was a piece of stiffened fabric that covered the torso and was heavily embroidered. The inverted triangle helped to create the illusion of a narrow waist, which was emphasised even more by the mantua being held in place by a belt or sash.

EMPHASISING SHAPE

The overskirt and train of the mantua was pulled back at the waist and over the hips, draping the fabric in the back to create a bustle shape. The mantua's draping became more elaborate over time, and in the late 18th century pads were used to support the shape.

A RELAXED STYLE

The mantua was a loose-fitting, unboned garment that Louis XIV banned because he thought it was too informal for the French court. Its popularity grew, and by the end of the 17th century it was being worn for both social and formal occasions and had even become a form of court dress in England.

OPULENT FABRICS

Mantuas were frequently made of richly coloured brocaded silk damask. This fabric became known as bizarre silks, with patterns influenced by trade with the East, particularly India, and reflecting the Baroque period's taste for excess. Different silks were sometimes used for the mantua and petticoat, allowing the exposed petticoat to stand out.

Illustration by: Kevin McGivern

Historical Treasures

LAS MENINAS

Diego Velázquez's masterpiece of Baroque art
Spain, 1656

Following on from the period of the late Renaissance, Baroque art originated in Rome at the beginning of the 17th century and subsequently spread throughout Europe – in fact, it is often described as the first truly global art style. The term 'Baroque' is likely derived from the Portuguese word 'barrocco', which means 'imperfect pearl'. It was first used as a derogatory term by 19th century critics to describe art that was exaggerated or bizarre, but this had changed by the end of the century.

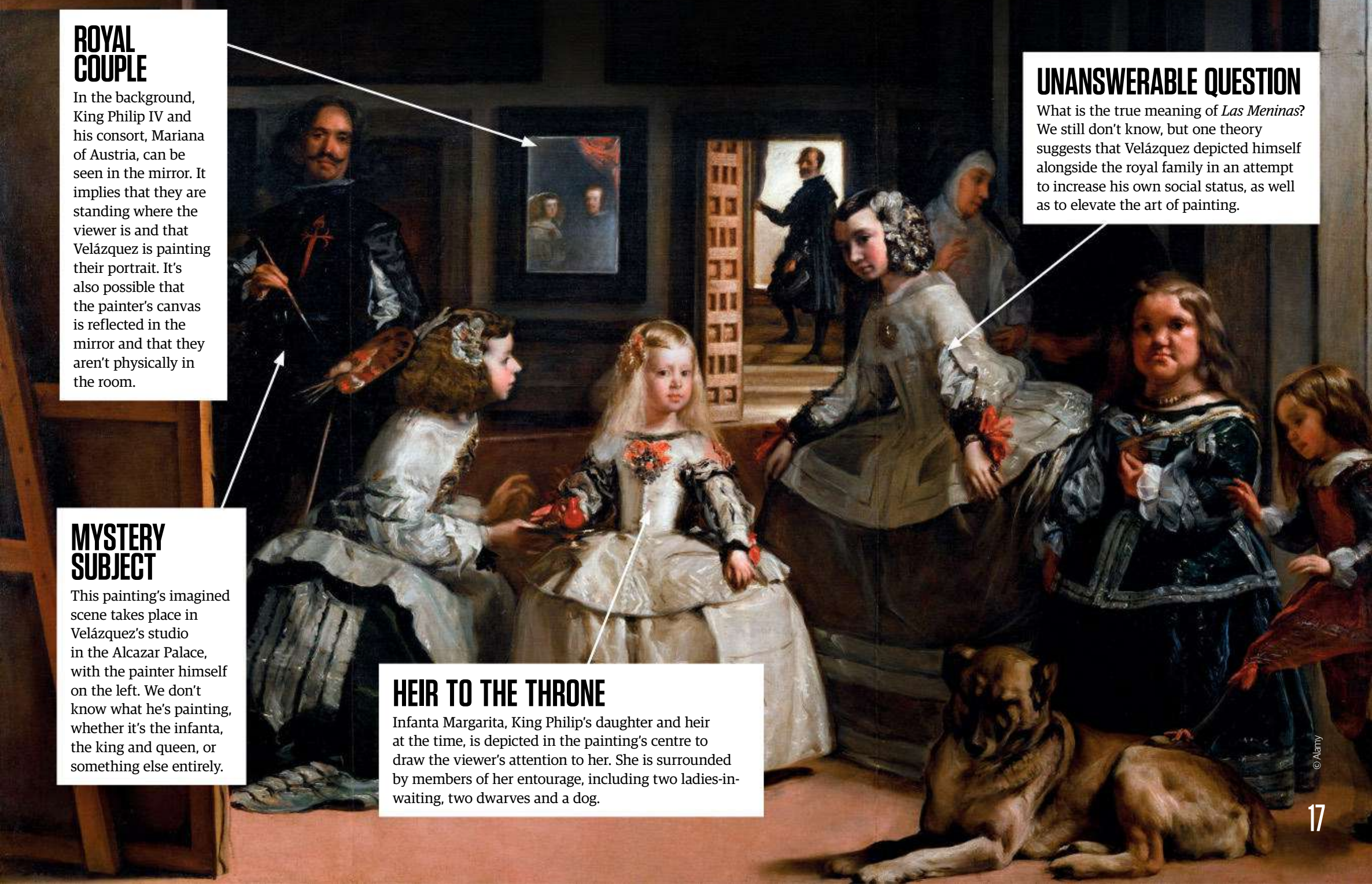
Rich colours, drama, movement, illusion and realism were all hallmarks of Baroque art, which favoured mythological and allegorical subjects. In many Baroque paintings, chiaroscuro – a technique that used strong contrasts of light and dark – was prominent. The intense and theatrical nature of Baroque art was designed to appeal to the senses and emotions of viewers.

Baroque art emerged against a backdrop of religious, social and political upheaval. It was used by the Catholic Church to convey religious themes in its artistic propaganda during the Counter-Reformation – the Catholic Church's response to the Protestant Reformation that had swept through much of Europe in the 16th century. Nevertheless, Baroque art also emerged in Protestant countries such as the Netherlands, where artists embraced secular and realist subjects such as landscapes and still-life scenes.

Outside of the church, the Baroque style was also popular with the aristocracy. Absolute monarchs in Europe, such as King Louis XIV of France, also used Baroque art as a form of propaganda. These paintings were used to demonstrate their power and wealth, strengthen their political position and glorify their reign.

One of the most famous Baroque painters, and a leading artist of the Spanish Golden Age, was Diego Velázquez. He was the court painter to King Philip IV of Spain for over three decades, during which time he painted several portraits of the Spanish royal family.

His most famous painting is *Las Meninas* (*The Ladies-in-Waiting*), which is housed at the Museo Nacional del Prado in Madrid. An iconic and complex piece of Baroque art, it has been studied countless times in the centuries since its creation and continues to inspire and fascinate art-lovers today.



ROYAL COUPLE

In the background, King Philip IV and his consort, Mariana of Austria, can be seen in the mirror. It implies that they are standing where the viewer is and that Velázquez is painting their portrait. It's also possible that the painter's canvas is reflected in the mirror and that they aren't physically in the room.

UNANSWERABLE QUESTION

What is the true meaning of *Las Meninas*? We still don't know, but one theory suggests that Velázquez depicted himself alongside the royal family in an attempt to increase his own social status, as well as to elevate the art of painting.

MYSTERY SUBJECT

This painting's imagined scene takes place in Velázquez's studio in the Alcazar Palace, with the painter himself on the left. We don't know what he's painting, whether it's the infanta, the king and queen, or something else entirely.

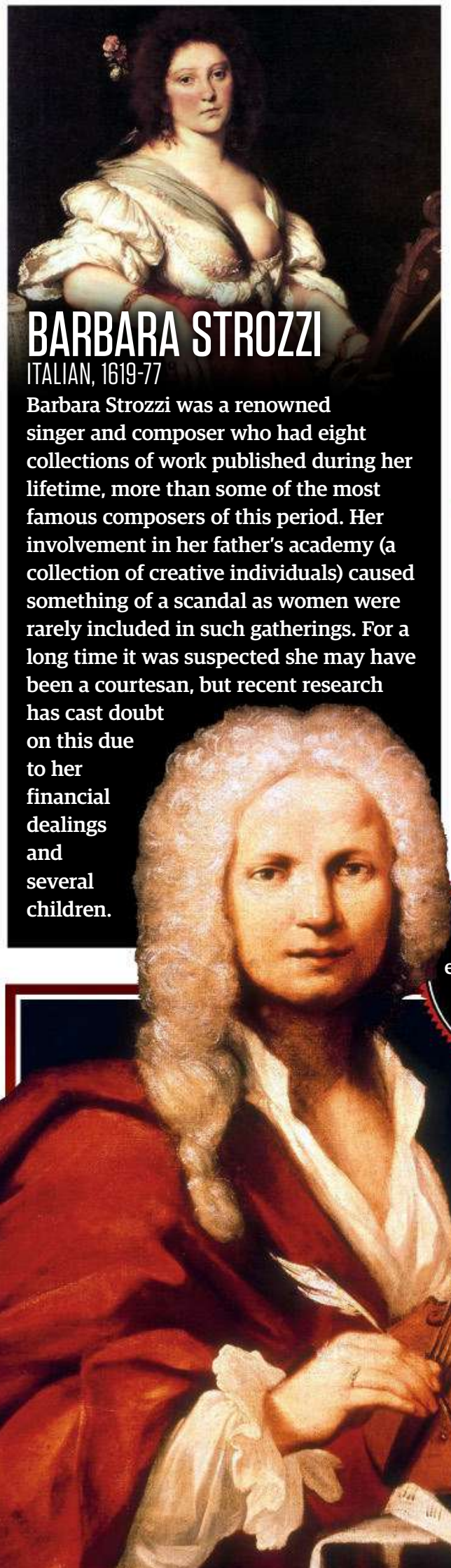
HEIR TO THE THRONE

Infanta Margarita, King Philip's daughter and heir at the time, is depicted in the painting's centre to draw the viewer's attention to her. She is surrounded by members of her entourage, including two ladies-in-waiting, two dwarves and a dog.

© Alamy

TOP OF THE BAROQUES

Ten of the greatest artists, writers, composers, poets and playwrights of the Baroque period



BARBARA STROZZI
ITALIAN, 1619-77

Barbara Strozzi was a renowned singer and composer who had eight collections of work published during her lifetime, more than some of the most famous composers of this period. Her involvement in her father's academy (a collection of creative individuals) caused something of a scandal as women were rarely included in such gatherings. For a long time it was suspected she may have been a courtesan, but recent research has cast doubt on this due to her financial dealings and several children.

ANNA MARIA VAN SCHURMAN
GERMAN, 1607-78

One of the most learned and educated women of early modern Europe, Anna Maria van Schurman was a scholar, poet and radical Protestant. Attending lectures at Utrecht University from 1636, she became the first female university student in the whole of Europe. She was an early advocate of women's education and also served as a mentor and tutor to Princess Elizabeth of Bohemia. Schurman was also an accomplished artist.

PIERRE CORNEILLE
FRENCH, 1606-84

Considered to be the creator of French Tragedy, Pierre Corneille also worked in law and from 1628 to 1650 held the position of king's counsellor in the local office of the department of waterways and forests. As an artist, he worked with the Cardinal de Richelieu as part of a collection of five writers he had established in order to have plays written. His most famous work is *Le Cid* (1637) which at the time proved controversial.

Artemisia Gentileschi
Italian, 1593 – c.1654

Arguably the most famous female painter of the Baroque period, she was the only daughter of Orazio Gentileschi, himself a famous artist, and it was under her father that Artemisia trained. Artemisia may have even assisted her father in the painting of the ceiling of Queen's House in Greenwich. She was the first woman to gain membership to the Academy of the Arts of Drawing, which she achieved in 1616. She spent her last years running a successful studio in Naples.

For reasons unknown an emergency baptism was performed at Vivaldi's birth

Antonio Vivaldi
Italian, 1678-1741

Without doubt one of the most prolific composers of the entire Baroque period, Vivaldi is said to have composed 500 concertos, 46 operas and a breathtaking number of chamber and vocal pieces. He began his career as a violinist and was appointed violin master at the Ospedale della Pietà, a school for orphans and an institution he would remain connected to in some capacity or another for the majority of his career. Vivaldi was also an ordained priest, a role he took incredibly seriously. He is perhaps best known for perfecting the three-movement form of the classical-concerto.

TIRSO DE MOLINA
SPANISH, C.1584 – 1648

Perhaps best known for creating the character of Don Juan, Tirso de Molina is viewed as one of the key figures in the Golden Age of Spanish literature. A member of the Mercedarian Order, his works often tapped into the theological themes that interested him, as well as drawing on his extensive travels through Spain, Portugal and the West Indies for his order. Molina is also remembered for his deeper use of his characters' psychology within his work. Today, only 80 of his theatrical dramas survive, believed to be only a fragment of his actual output.

Rembrandt van Rijn
Dutch, 1606-69

Today Rembrandt van Rijn is considered perhaps the greatest artist of the Golden Age of Dutch art, and among his famous works are a number of self portraits and 1642's *The Night Watch*. At the time, most young artists travelled to Italy to study Italian art firsthand but unusually Rembrandt remained in the Netherlands, where he felt he had everything required to become a successful painter. He went from strength to strength as both a painter of portraits and also of historical subjects. Rembrandt's interest in art meant that he was also a collector, despite the fact that he often spent beyond his means.

Rembrandt's *The Night Watch* later earned its name due to the darkness of the scene, which conservators discovered to be the result of varnish and dirt

GIAMBATTISTA MARINO
ITALIAN, 1569 – 1625

Giambattista Marino was the founder of the school of Marinism, which was a strong force in poetry at this time and adopted Marino's style. He was known for his mastery of the written word, his complicated and verbose language, and his elaborate and intricate metaphors. Marino had frequent money problems, not to mention numerous conflicts with Italian law, usually struggling to get his work published due to censorship despite its immense success. His most famous work is 1623's *Adone*, a long piece on the romance of Venus and Adonis.

GIOVANNA GARZONI
ITALIAN, 1600-70

One of the first women to work in still-life paintings, as well as also painting portraits and a number of religious and mythological subjects, she is now remembered for her exquisite watercolours of animals, plants, fruit and vegetables. Producing art for the Medici family, she is said to have been able to command whatever price she desired for her work. As well as working throughout Italy she also took her skills to England and Paris.

Johann Sebastian Bach
German, 1685-1750

Bach was known not to get on with his students and once became involved in a physical fight with one

One of the most famous classical composers, Bach was also an outstanding harpsichordist, organist and organ-building expert. In 1708 he composed the cantata *Gott ist mein König*, which demonstrated his genius fairly early on. During his later years he faced criticism from his artistic peers as new Italian-style works came to Germany and he was deemed to be out of fashion. Interestingly, it was during this period that two of his most famous works (the *Passions* and the *Goldberg* variations) were composed. He would compose works in almost every genre associated with the Baroque, including sonatas, concertos, suites and cantatas – but never an opera.

Allimages: © Alamy

Q&A

BAROQUE MUSIC

Professor Susan Lewis discusses the characteristics and legacy of Baroque music

Can you summarise what Baroque music is?

Unlike many historical terms that have been invented by scholars long after the fact, the term Baroque was applied to music as early as 1733 in a review of Jean-Philippe Rameau's opera *Hippolyte et Aricie*. Here the label Baroque refers to the opera's extravagant modulations, excessive repetitions and whimsical metrical changes. Similarly, Jean-Jacques Rousseau's *Dictionnaire de musique* (1768) defined Baroque music as dissonant, unnatural, and having sudden changes in tempo and harmony. Being called Baroque was not a compliment!

Early historians continued this pejorative judgment in their writings on the period. In 1855 Swiss historian Jacob Burckhardt described the Baroque as the Renaissance "gone wild." More recent historians have generally avoided such a negative assessment. They apply the term Baroque to situate music from 1600 to 1750 within a broader zeitgeist or spirit of the times whereby extravagance, excess and dramatic contrasts typified the visual arts, literature and music.

"Groups from The Beatles to Maroon 5 were inspired by Baroque rhythms and harmonies"

In music, we mark the start of the Baroque period in the early 17th century with a number of important innovations: the invention of opera, the popularity of solo singing, the rise of virtuoso instrumental music, a shift towards chordal harmony, and more adventurous musical language that abandoned the rules of the previous century.

As with those eras labelled medieval, Renaissance and Classical, the Baroque period did not end at a clearly demarcated point. New and old overlapped, and styles lasted longer in some regions than others. Italy, for instance, quickly adopted the concerto styles of Antonio Vivaldi (1678-1741) in the 18th century, while English composers continued to enjoy concertos based on earlier models by Arcangelo Corelli (1653-1713). Likewise, the thick polyphonic fabric of German composers like Johann Sebastian Bach (1685-1750) overlapped with a new aesthetic that privileged melody and balanced phrasing.

Given the vast range of music encompassed by the term, the inconsistencies and negative baggage of historical usage, it remains fair to ask: why use the term Baroque now? Is it merely a convenience or are there common features that run through the art, music, literature and architecture of this period that testify to an overarching unity of purpose?

What are the characteristics of Baroque music?

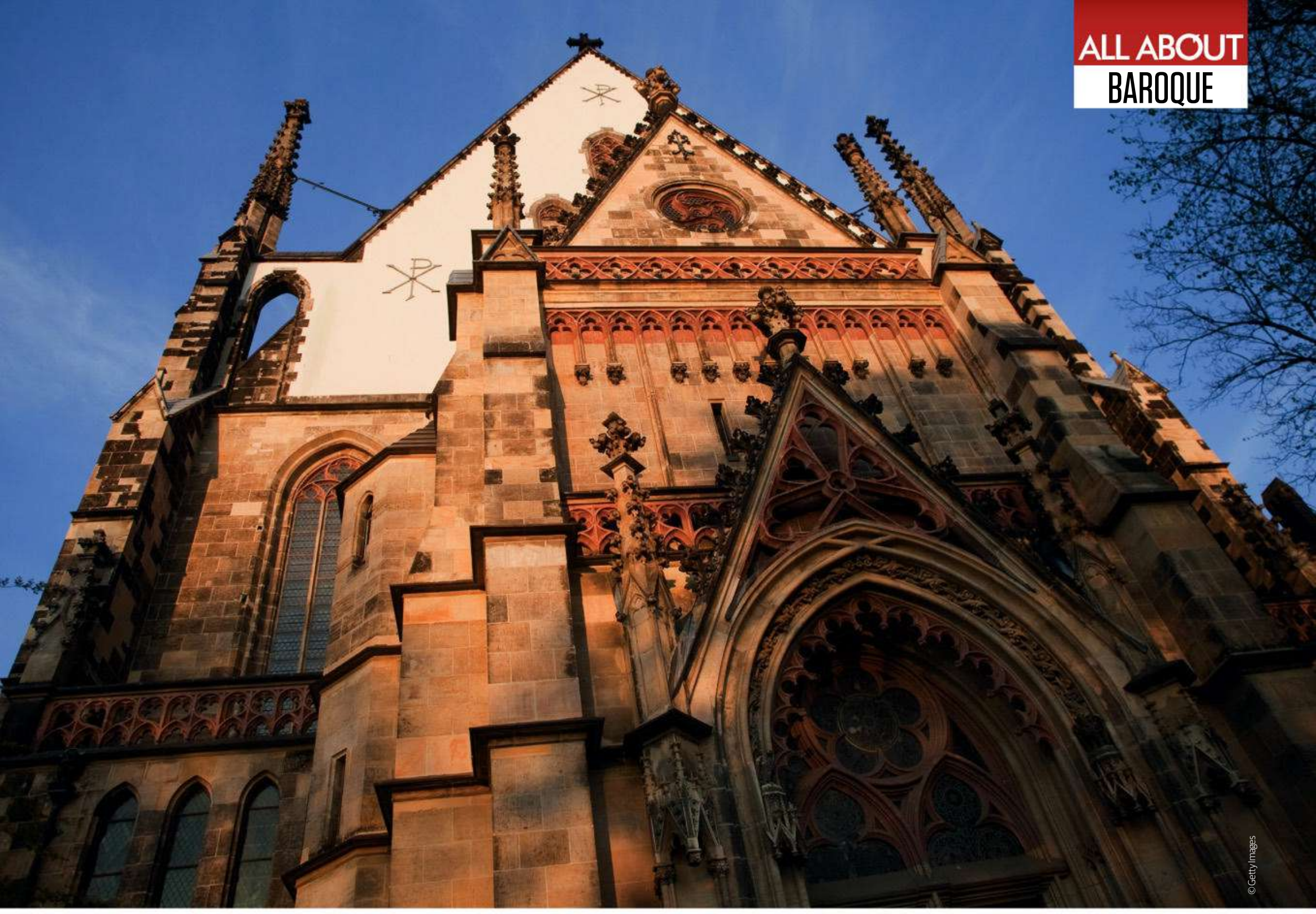
Despite the vast changes in musical style across Europe over a 150-year time span, a few characteristics really make music sound Baroque. Baroque composers valued abundance, pleasure and variety as they stretched the boundaries of genre, melody and dissonance. The madrigals (secular Italian songs) of Claudio Monteverdi (1567-1643), a young composer working at the ducal court in Mantua, incited debates for their new approach to text setting and risqué dissonance treatment that led Monteverdi to coin the terms first and second practice, to distinguish the old style from the new. Experimentation with dissonance can be seen throughout the period, notably in Bach's thick countrapuntal writing in the 18th century.

A core feature of virtually all ensemble music from the period is the basso continuo – a type of quasi-improvised accompaniment typically performed on the organ, harpsichord, chitarrone, theorbo or lute – in which the bass line is provided with figures (numbers, flats and sharps) from which the player created a harmonic accompaniment. Basso continuo was arguably the most important innovation at the start of the baroque period and it was present in opera and accompanied solo songs, concertos, oratorios, sonatas and cantatas to the end of the 18th century.

Europe's geopolitical landscape – with its political crises, religious networks and emerging nationalist sentiment – had a direct impact on the cultivation of music and culture. By the 18th century, this led to distinct and easily recognised musical profiles or national styles. An emblem of the French style was the stately overture with its over-extended rhythms. Originating at the court of Louis XIV, the French style was known and imitated

Susan Lewis is Professor and Dean of the Faculty of Fine Arts at the University of Victoria, Canada. Her research interests include Baroque music, Claudio Monteverdi, madrigals, and music and urban life in Early Modern Europe. Lewis is the author of *The Madrigal: A Research and Information Guide* (Routledge, 2012) and *Editing Music in Early Modern Germany* (Routledge, 2017).

Headshot source: Susan Lewis



© Getty Images

ABOVE Bach worked at St. Thomas Church in Leipzig

across Europe by Bach, George Frideric Handel (1686 – 1757) and Georg Philipp Telemann (1681 – 1767).

What forms of music were popular during the Baroque era?

Baroque music embraced the fundamental assumption that composers, artists, sculptors, architects, painters and performers should influence the emotions of the audience, whether those emotions were in the service of the church, the state, a patron or society at large.

Churches hired singers, composers and instrumentalists to lend structure and splendour to religious services. Towns and cities hired musicians to perform a wide range of practical functions, from town bands for civic events to professional musicians for tower duty. In German-speaking lands the city cantor organised music at all the main churches and was responsible for the town's musical life. Bach was the most famous city cantor of the Baroque period; he held the post of cantor at the St Thomas School and civic director of music in Leipzig from 1723 until his death in 1750.

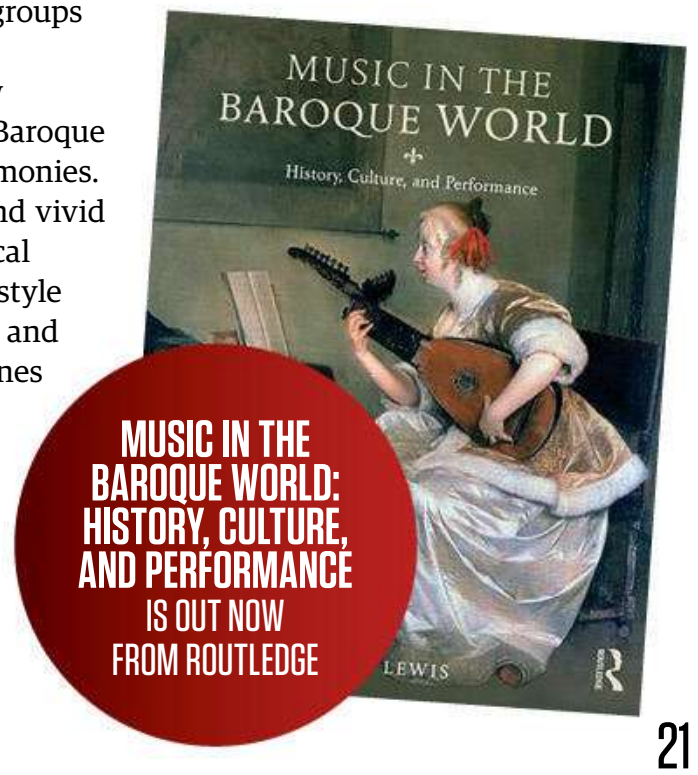
The Baroque period saw a growing demand for musicians' services in homes, salons and concert series. Cardinals in Rome hosted lavish musical entertainments in their villas and gardens. Concerts of instrumental music also first appeared in the Baroque period. Opera for ticket buyers started in Venice in 1637 and the growth of commercial opera in the 1640s increased demand for professional troupes and a range of occupations, including dancers, machinists, poets, costume designers, instrumentalists, set designers and entrepreneurs. Opera took hold across Europe, with London, Paris and Hamburg emerging as established centres for the genre.

Who were the most influential Baroque composers?

Europe produced some big names in the baroque period: Italians Monteverdi, Corelli and Vivaldi; Jean-Baptiste Lully and Jean-Philippe Rameau in France; English composer Henry Purcell; and Heinrich Schütz, Telemann, Handel, and Bach from German-speaking lands. What about women composers? Social, religious and economic barriers remained high and generally prevented women from advancing professionally. An exception is the virtuoso singer and prolific composer Barbara Strozzi (1619-77), daughter of renowned poet Giulio Strozzi and member of one of the most powerful families of Florence.

What is the legacy of Baroque music today?

Baroque music lives on in the 21st century. Online streaming platforms from Spotify to YouTube make Baroque music accessible to anyone with an internet connection. Pop groups from The Beatles to Maroon 5 drew inspiration from Baroque rhythms and harmonies. And the clarity and vivid colours of historical instruments, the style of ornamentation and the florid vocal lines of 17th-century opera all live on in performances at opera houses and concert halls all over the world.



MUSIC IN THE BAROQUE WORLD: HISTORY, CULTURE, AND PERFORMANCE
IS OUT NOW
FROM ROUTLEDGE

BAROQUE BUILDINGS

Enter some of the most beautiful Baroque architecture all around the world

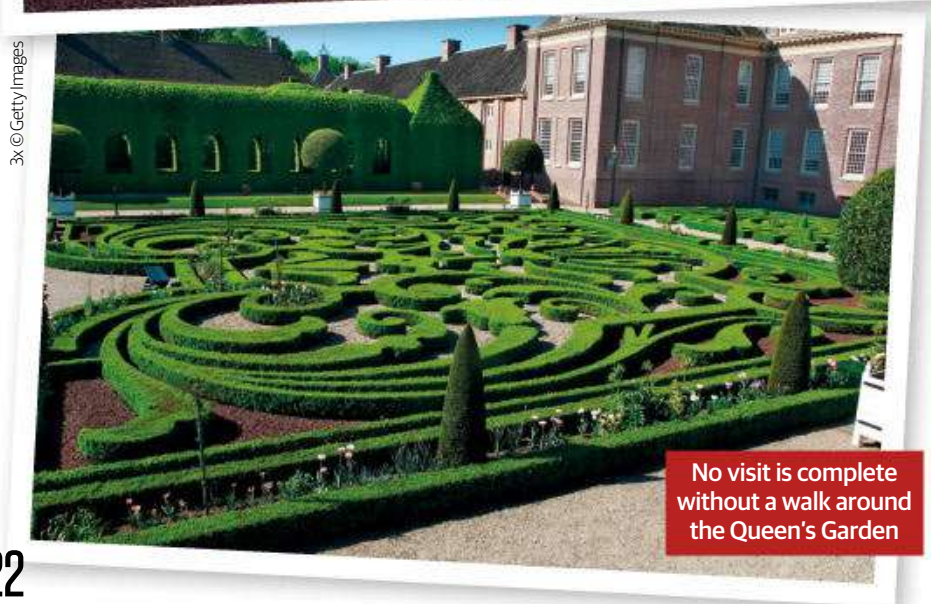
1 HET LOO PALACE
APELDOORN, NETHERLANDS

The gates of this Dutch royal palace have been closed since 2018 and its grand reopening will be on 15 April 2022 – it will definitely be worth a visit. Located in the heart of the Netherlands, this 300-year-old Baroque masterpiece, designed by Jacob Roman, was finished by Stadtholder Willem III, better known to the British as William of Orange, in 1686. His aim had been to compete with the homes and palaces of other European royalty at the time, and it was a goal he certainly achieved. Three years later, when Willem became co-monarch of England with Queen Mary II, they wanted to expand their royal home, adding four pavilions and extending the gardens.

Louis Bonaparte, a younger brother of Napoleon, would be the next owner of Het Loo, followed by the Dutch monarchy when the kingdom of the Netherlands came into being in 1815. Throughout the centuries, its Baroque style has been preserved despite extensions and renovation.

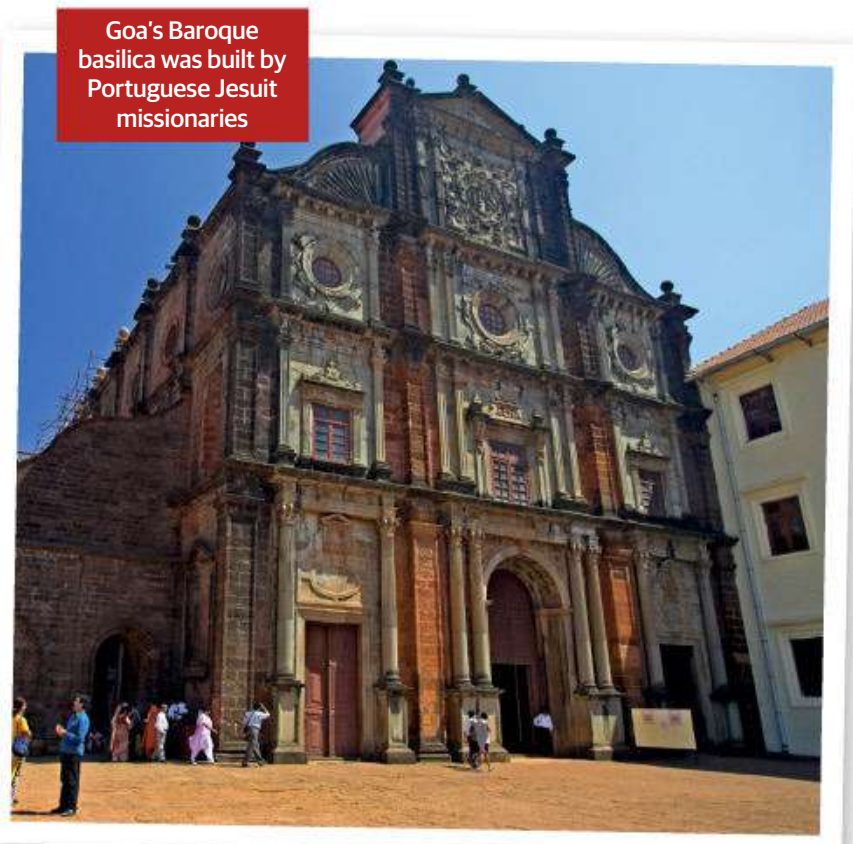
Open Tues-Sun, 10am-5pm. Open on Mondays during national holidays and bank holidays, but closed on New Year's Day and King's Day.

Dutch royalty lived at Het Loo until 1962


No visit is complete without a walk around the Queen's Garden

3x © Getty Images

2 BASILICA OF BOM JESUS
GOA, INDIA


Goa's Baroque basilica was built by Portuguese Jesuit missionaries

Near the shore of the Mandovi River in Old Goa sits the Basilica of Bom Jesus, a beautiful Baroque Catholic church consecrated in 1605. It's one of a kind in India, as well as being the oldest church in Goa and a UNESCO World Heritage Site.

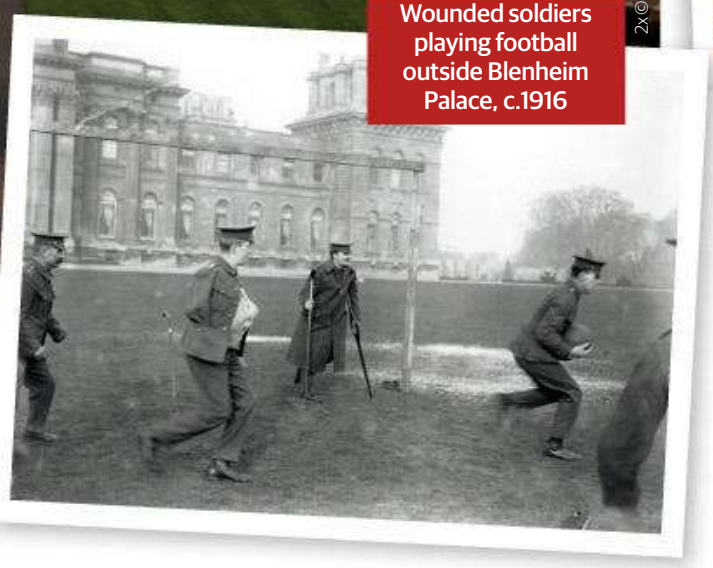
Bom Jesus, literally translating to Holy Jesus, is a 19-metre-high, black granite and basalt Baroque tour de force. Simple but effective, the facade is made up of Doric, Corinthian and composite columns, while the interior has been inspired by the Mosaico-Corinthian style. The carved letters 'IHS' denote the people behind the creation of the basilica: the Jesuits.

It isn't just the exquisite Baroque architecture that the basilica is known for, though. The remains of Saint Francis Xavier, a Navarrese Catholic missionary and co-founder of the Jesuits, lie there and are brought out once every decade.

Open Mon-Sat 9am-6.30pm, Sun 10.30am-6.30pm
Entry is free

There's no denying the splendour of Blenheim Palace

2x © Getty Images



Wounded soldiers playing football outside Blenheim Palace, c.1916

3 BLENHEIM PALACE
WOODSTOCK, UK

Perhaps better known as the birthplace of Prime Minister Winston Churchill, Blenheim Palace has a rich history that goes back to the early 1700s. It started life as a gift to John Churchill, 1st Duke of Marlborough, from Queen Anne as thanks for his victory at the Battle of Blenheim, and no expense was spared.

Regarded as one of England's finest examples of Baroque architecture, its 146-metre-wide facade is as impressive as it is imposing, and the Corinthian pilasters and Doric half columns add to the stately feel of the building. Inside is just as spectacular, with a 20-metre-high Great Hall complete with grand staircase.

A visit to Blenheim Palace in the summer is great for exploring the gardens in the (slightly) warmer weather, and at Christmas the palace is home to a market, light display and more. Regardless of the season, visitors can wander through the State Rooms, amble through the Formal Gardens, and bring to life the story of the dukes of Marlborough from the 18th century to the present day.

Open daily, 10am-8pm
Entry for palace, park and gardens is £31 for adults, £29.50 for the over-65s, £26 for 17-25s and students, and £17.50 for 5-16s

4 IGLESIA DE LA COMPAÑÍA DE JESÚS
CUSCO, PERU

In true colonial style, the Iglesia de la Compañía de Jesús was built over the old Inca palace of Huayna Cápac. Its splendour was - and still is - something to behold. The Jesuits in charge of its construction in 1571 planned on making it Cusco's most magnificent church, but the city's archbishop argued that it shouldn't rival the local cathedral. Pope Paul III was called in to try to resolve the issue and sided with the archbishop, but it was too late: the iglesia had been finished.

It's hard to miss this Baroque church in Cusco

© Alamy

La Compañía de Jesús boasts an intricate Baroque facade and soaring dome, while inside it holds Peru's biggest altar, which is adorned with an image of the Virgin of the Immaculate Conception. There are ten other altars, three of them golden and ostentatious, and a gilded pulpit. It's well worth a visit to see the church that defied a pope's wishes.

Open Mon-Sat 9am-5pm,
Sun 9-10.30am and 12.45-5pm
Entry costs around $10

Palazzo Barberini is a stunning piece of Italian Baroque architecture

5 PALAZZO BARBERINI
ROME, ITALY

Three of the 1600s' most important architects worked together to design an Italian Baroque masterpiece that still stands proudly in Rome today. Carlo Maderno, Gian Lorenzo Bernini and Francesco Borromini turned a Roman villa into an Italian palace, complete with 187 rooms sprawled over 12,000 square metres.

Palazzo Barberini - which gets its name from the family who owned it - took eight years to finish and was finally unveiled in 1633. It stayed with the Barberini until 1949, when it was bought by the Italian state. Today it houses the Galleria Nazionale d'Arte Antica, a vast collection of more than 1,400 works of art from the 13th to the 18th century.

While visitors are understandably enthralled by the works by Caravaggio, Raphael and El Greco, they may well miss the Baroque flourishes in the building itself. The iconic helicoidal staircase is supported by Doric double-twisted columns and capitals, while the outside is typical of the Italian Baroque style. Similar buildings can be found in cities like Venice and Florence. And make sure to look out for the bees in the intricate frescoes and the building itself - the Barberini liked to put their family crest anywhere and everywhere.

Open Tues-Sun, 10am-6pm
Entry costs €14

The famous helicoidal staircase

2x © Alamy

SUBSCRIBE TO ALL ABOUT HISTORY

LIMITED TIME OFFER!

PLATINUM JUBILEE SPECIAL
ALL ABOUT HISTORY
Joking with Greg Jenner
"Humour makes history memorable"
FIRST PHARAOH
The ruler who unified Ancient Egypt and founded an empire
RISE OF THE NAZIS
Hitler's plan to destroy democracy and seize power in Germany
THE MAKING OF ELIZABETH
How an unlikely heir to the throne became the world's greatest living monarch
Lost LGBTQ+ History
Pivotal events in the ongoing fight for equality
7 Biggest Protests
Popular movements that changed the world

TO ORDER ONLINE VISIT

www.magazinesdirect.com/aah/A15X

OR CALL 0330 333 1113 AND QUOTE **A15X**

ALL ABOUT HISTORY | Subscription offer

MAKING OF CHURCHILL
The reckless youth who became a WWII leader
BLOODY EMPRESS OF ROME
PEARL HARBOR: 80 YEARS
Persia's Polymath
Meet Islam's Golden Age genius
SAINTS OF SOUL
Sound that conquered America
VICTORIAN GRAVE ROBBERS
Body-snatching trend that terrified a nation
TRIAL BY COMBAT
Bloody history of judicial duels
ALL ABOUT HISTORY
REAL HISTORY OF THE GLADIATORS
Brutal reality of Rome's most famous bloodsport uncovered
WORLD'S FIRST COMPUTERS
From Difference Engines to Apple Macs
HOW TO BUILD A DYNASTY
The families who ruled Europe for centuries
PLUS KING TUT TREASURES SYMPATHY FOR CHAMBERLAIN? EARLY FIREARMS

REASONS TO SUBSCRIBE...

- Brilliant value - save money on the cover price
- You'll never miss an issue
- It's delivered direct to your front door

CHOOSE YOUR PACKAGE

3 MONTH PRINT EDITION

SAVE 34%

£11.75 EVERY 3 MONTHS

13 issues of **All About History** in print over 12 months

ANNUAL PRINT + DIGITAL

SAVE 50%

£61.50 EVERY 12 MONTHS

13 issues of **All About History** over 12 months in print and digital

3 MONTH DIGITAL EDITION

SAVE 34%

£12.97 EVERY 3 MONTHS

13 issues of **All About History** in digital format

***Terms and conditions:** Offer closes 30th April 2022. Offer open to new UK subscribers only. Pricing is guaranteed for the first 12 months and we will notify you in advance of any price changes. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 12 months (13 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries please call: +44 (0) 330 333 1113. Lines are open Monday- Friday 9am- 5pm UK Time or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle.

Illustrations by: Joe Cummings

THE MAKING OF ELIZABETH II

How an unlikely heir to the throne became the world's greatest living monarch

Written by Tracy Borman

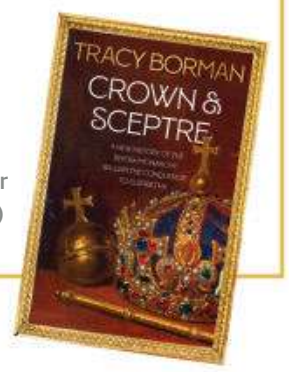
Many times in its history the crown has been best served by those incumbents who were not supposed to inherit – the current Queen of the United Kingdom foremost among them. In February 2022, she will celebrate her Platinum Jubilee – a feat achieved by no other British monarch before her. Her long reign has been characterised by the unwavering sense of duty that she showed from the moment she inherited the throne. But if it had not been for the amorous inclinations of her uncle, Elizabeth II would never have been queen at all.

"I pray to God my eldest son will never marry and have children, and that nothing will come between Bertie and Lilibet and the throne," Elizabeth II's grandfather, George V, remarked shortly before his death in January 1936. He had always preferred his younger son, Albert, to his elder, Edward, and doted on Bertie's daughter Elizabeth ('Lilibet'), who in turn called him 'Grandpa England'. By contrast, George V's relationship with his eldest son and heir had never been easy. Edward was the ultimate playboy prince. His striking

EXPERT BIOS

TRACY BORMAN

Tracy Borman is a historian and author whose non-fiction credits include *Elizabeth's Women: The Hidden Story of the Virgin Queen* (Vintage, 2010) and *Matilda: Wife of the Conqueror, First Queen of England* (Vintage, 2012). Her latest book *Crown & Sceptre: A New History of the British Monarchy from William the Conqueror to Elizabeth II* (Hodder & Stoughton, 2021) is available now.



good looks, charm and unmarried status made him the darling of the press and high society, and he became the most photographed celebrity of the day.

The prince of Wales had a weakness for married women and kept a string of mistresses. It was one of them, Lady Thelma Furness, who in January 1931 introduced the 36-year-old to her fellow American, Wallis Simpson. "She is flat and angular, and could have been designed for a medieval playing card," was the verdict of one observer. Simpson was neither well educated nor accomplished and could boast few achievements beyond making the most of her second husband's connections. None of this mattered to Edward. "To him, she was the perfect woman," a close friend recalled. In 1935, he caused shockwaves by introducing Simpson to his mother at a party at Buckingham Palace. Divorcees were generally excluded from court and the king was furious when he heard of it. But, fatally, neither he nor the queen seems to have discussed the matter with their son directly.

"After I am dead, the boy will ruin himself within 12 months," George V gloomily predicted. He was right. As soon as he ascended the throne in January 1936, his son Edward soon made it all too obvious that he found his new role "one of the most confining, the most frustrating, and over the duller stretches, the least stimulating jobs open to an educated, independent-minded person." Of greater concern to the new king's government was the fact that he showed no inclination to give up Simpson, even though the Church of England barred him from marrying a divorcee. By November 1936, he had resolved to give up the throne instead and he formally abdicated on 10 December.

Upon hearing what his elder brother planned to do, Bertie, who was next in line, "broke down and sobbed like a child." Naturally shy and reserved, his public appearances had been hampered by the stammer he had developed in childhood. By the time he became king (taking the regnal name George VI to emphasise continuity with his father's reign), he had been happily married to Elizabeth Bowes-Lyon for 13 years, with whom he had two children, the princesses Elizabeth and Margaret. Upon meeting Princess Elizabeth when she was just two years old, Winston Churchill had been impressed by the "air of authority and reflectiveness astonishing in an infant." Her cousin Margaret Rhodes described her as "fundamentally sensible and well-behaved," while a childhood companion recalled that she was "placid and unemotional, she never desires what

©Alamy

ABOVE An infant Princess Elizabeth in 1928

BELOW Princess Elizabeth spent much of the war in Windsor Castle with her family, relatively protected from the outside world

Life & Times

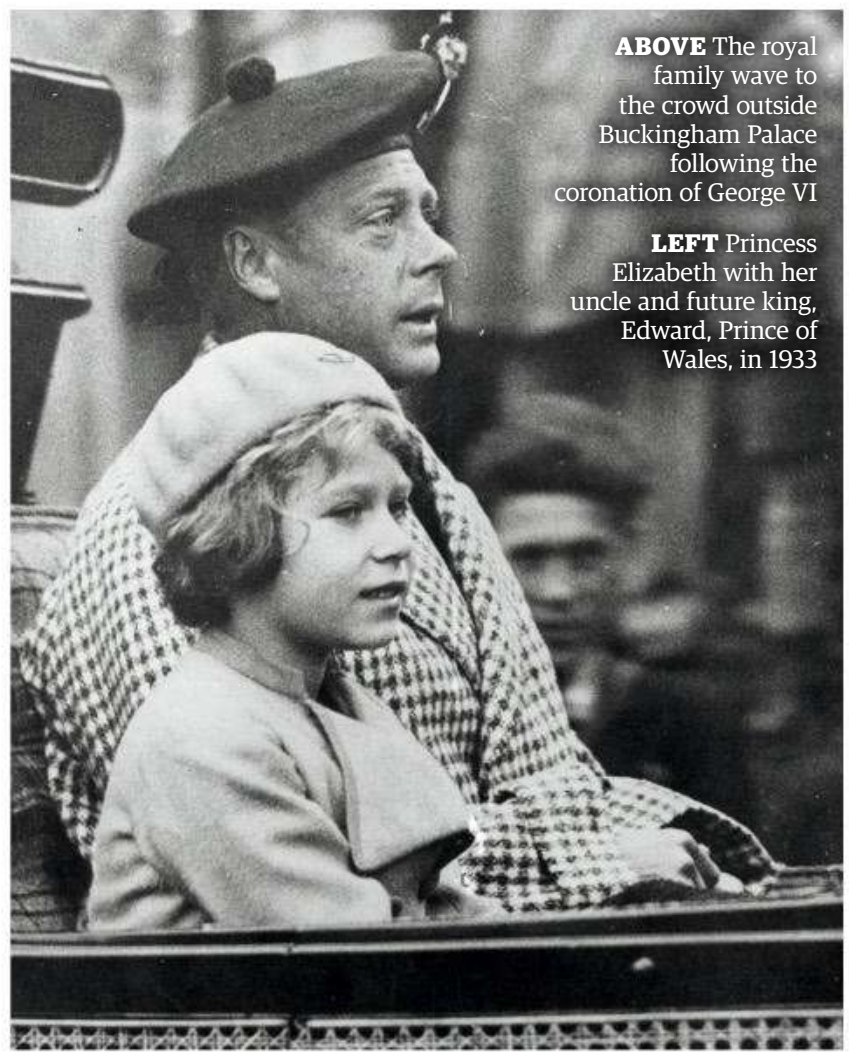
A brief overview of the Queen's lifetime

21 April 1926 Princess Elizabeth Alexandra Mary is born to the Duke and Duchess of York, George and Elizabeth Bowes-Lyon at 17 Bruton Street in Mayfair, London.

21 April 1933 For her seventh birthday the young princess receives a pet Pembrokeshire Welsh corgi as a present.

11 Dec 1936 King Edward VIII abdicates the throne, making his brother and Elizabeth's father King George VI. Princess Elizabeth is now heiress presumptive.

3 Sep 1939 Great Britain and France declare war on Germany, marking the beginning of World War II.



ABOVE The royal family wave to the crowd outside Buckingham Palace following the coronation of George VI

LEFT Princess Elizabeth with her uncle and future king, Edward, Prince of Wales, in 1933

3x © Getty Images

"Winston Churchill had been impressed by the 'air of authority and reflectiveness astonishing in an infant'"

doesn't come her way." Her younger sister Margaret could not have been more different. High-spirited and mischievous, she "always wants what I have," Elizabeth once complained to their nanny, Marion Crawford ('Crawfie').

George affectionately referred to his family as 'we four', a household who would have been content to live out their days in quiet domesticity if his brother had not had other ideas. The realisation of the enormous change that had taken place within their family soon dawned on the new king's daughters. Fittingly, the ten-year-old Princess Elizabeth was in the middle of a history lesson when her uncle signed the instrument of abdication. A few days later, she saw a letter in the hall of their house in Piccadilly addressed to 'Her Majesty the Queen.' "That's Mummy now, isn't it?" she remarked to her sister. "Does that mean that you will have to be the next queen?" Margaret asked. When her sister replied that she would, Margaret

21 April 1942 On her 16th birthday the princess attends her first public engagement, inspecting soldiers of the Grenadier Guards.

8 May 1945 The Allies of WWII accept the unconditional surrender of Germany, ending the war in Europe.

20 Nov 1947 At age 21, Princess Elizabeth marries Philip Mountbatten at Westminster Abbey, beginning a 73-year marriage.

14 Nov 1948 Princess Elizabeth gives birth to her first child, Prince Charles, at Buckingham Palace. He is the new heir apparent.

15 August 1950 Princess Elizabeth's second child is born, Princess Anne, at Clarence House.

6 Feb 1952 Elizabeth ascends to the throne following the death of her father King George VI.

said simply: "Poor you." According to their maternal grandmother, from that day Elizabeth began "ardently praying for a brother."

From the outset, Elizabeth's father made it clear that he had taken the mantle of power unwillingly but from a strong sense of duty, which provided a welcome contrast to his brother's selfish actions. By presenting himself as a dutiful, family orientated sovereign, head of 'The Family Firm', as he termed it, George provided a model for his eldest daughter to emulate.

When WWII broke out in 1939, a member of government suggested that the king's daughters be evacuated to Canada for their safety. This met with a firm rebuttal from the queen: "The children won't go without me. I won't leave without the king. And the king will never leave." The princesses spent most of the war at Windsor Castle where, despite everything, their parents managed to maintain a semblance of the domestic harmony that had characterised their early childhood. One of Elizabeth and Margaret's childhood friends recalled with some envy: "In that castle, with its gilded rooms and red corridors, there is an atmosphere of happy family life that I myself have never known." But duty was never far away. It was from Windsor that in October 1940 the 14-year-old Princess Elizabeth delivered her first radio broadcast, as part of the BBC's *Children's Hour*, offering the assurance: "We know, every one of us, that in the end all will be well." Eighty years later, with her country in the grip of a pandemic, she would offer a similar assurance.

In April 1944, Princess Elizabeth celebrated her 18th birthday. The present that delighted her most was a corgi named Susan. The puppy would be the progenitor of the many corgis who stayed with Elizabeth until the death of the last of the line, Willow, in 2018, 75 years and 14 dog generations later. A year later, Victory in Europe was declared, and during the wild celebrations that followed she and her sister Margaret took the unprecedented step of mingling anonymously with

RIGHT Princess Elizabeth joined the Auxiliary Territorial Service after her 18th birthday in 1944, training as a mechanic among other roles

BELOW One of Princess Elizabeth's first public roles was speaking to the children of the empire on the radio in public addresses from 1940

© Alamy

2 June 1953 The coronation of Elizabeth II, Queen of the United Kingdom, takes place. The new monarch is 27 years old.

5 April 1955 Winston Churchill resigns as prime minister, bringing his political career to an end.

1957 On a visit to the United States, the Queen addresses the United Nations to promote the cause of the organisation and its pursuit of peace.

19 Feb 1960 Prince Andrew, Queen Elizabeth II's third child, is born at Buckingham Palace.

10 March 1964 Queen Elizabeth gives birth to her fourth and final child, Prince Edward, at Buckingham Palace.

18 May 1965 Queen Elizabeth II makes a state visit to West Germany, the first by a British monarch since 1913 and marking 20 years since the end of WWII.

the celebrating crowds in the streets of London. In a rare interview, Elizabeth later recalled being "swept along by tides of happiness and relief."

During the post-war years, the disintegration of the British Empire gathered pace. It was now a commonwealth – and a dwindling one at that. Nevertheless, George VI took his duties as its leader seriously and, together with his wife and daughters, embarked on a tour of South Africa in the winter of 1947. During the trip, Princess Elizabeth gave a broadcast on her 21st birthday in which she dedicated herself to the Commonwealth: "I declare before you all that my whole life whether it be long or short shall be devoted to your service."

Later that year, the dutiful princess courted rare controversy by announcing her engagement to Prince Philip of Greece and Denmark, nephew of George VI's cousin, Lord Mountbatten (Mountbatten was the anglicised version of his family name, Battenburg). Her father "found it difficult to believe that his elder daughter had really fallen in love with the first young man she had met." According to one courtier, both he and the queen had more personal reservations about their prospective son-in-law, whom they felt was "rough, ill-tempered, uneducated and would probably not be faithful."

2x © Getty Images

ABOVE
Princess Elizabeth pictured learning car maintenance in 1945

used ration coupons to buy the material for her wedding dress. The couple's first child, Charles, was born almost exactly a year later, followed by Anne in 1950.

Increasingly, Princess Elizabeth took on those royal duties for which her ailing father had grown too weak. On 31 January 1952, against the advice of his doctors, the king went to London Airport (Heathrow)

> "Even though Elizabeth was Britain's fifth queen regnant, almost immediately there were issues relating to her gender"

Just before the wedding, George VI created his prospective son-in-law duke of Edinburgh. Although there was great public interest in the occasion, a wedding of full royal splendour would have been out of kilter with the economic hardship of post-war Britain. It was therefore kept comparatively simple, and the princess

to wave his daughter and her husband off on a flight to east Africa, the first stage of a tour that would encompass Australia and New Zealand. Just six days later, the 56-year-old king was dead. News was conveyed at once to his eldest daughter, who flew back from Kenya as Queen Elizabeth II.

Mar-May 1970 Queen Elizabeth II breaks convention by greeting the public on foot during a royal visit to Australia and New Zealand, beginning the new tradition of royal 'walkabouts'.

2 June 1977 The Queen marks her 25th anniversary on the throne with the Silver Jubilee.

29 July 1981 Prince Charles marries Lady Diana Spencer at St Paul's Cathedral.

21 June 1982 Prince William is born to Prince Charles and Diana, Princess of Wales, becoming second in line to the throne.

20 Nov 1992 Windsor Castle catches fire, destroying 115 rooms, including nine state rooms. It would be restored in 1997.

29 Feb 1996 Charles and Diana announce their intention to divorce, which is finalised in August.

FAR-LEFT A rare candid image of Princess Elizabeth, playing tag with the sailors of HMS Vanguard in 1947

LEFT Princess Elizabeth represents the king at the Trooping of the Colour, June 1951

BELOW King George VI and Queen Elizabeth are believed to have had misgivings about Princess Elizabeth's relationship with Prince Philip of Greece and Denmark

Even though Elizabeth was Britain's fifth queen regnant, almost immediately there were issues relating to her gender. First, there was the question of names. Philip suggested that the new royal house should be called the House of Edinburgh, while his uncle advocated Mountbatten. However, Elizabeth eventually chose the option favoured by Winston Churchill, who had been re-elected prime minister a few months before her accession, that she should retain the name Windsor. "I'm just a bloody amoeba," her husband complained. "I am the only man in the country not allowed to give his name to his own children." The issue of the new queen's regnal name was more easily solved. When asked by what name she wished to be known, Elizabeth replied: "My own, of course. What else?"

The day after her return to London, the new Queen made her Declaration of Accession at St James's Palace, with the privy council in attendance: "My heart is too full for me to say more to you today than that I shall always work, as my father did throughout his reign, to uphold constitutional government and to advance the happiness and prosperity of my peoples, spread as they are the world over." It is ironic that the less powerful the monarchy has become, the heavier the workload each incumbent has inherited. Elizabeth had been made all too well aware of this during her father's reign, and her own commitment to hard work was immediately apparent. "She loves her duty and means to be a Queen," observed Harold Macmillan,

31 August 1997 — Diana, Princess of Wales is killed in a car crash in Paris.

20 Nov 1997 — Elizabeth II and Prince Philip mark their 50th wedding anniversary at a garden party with other couples also marking their golden wedding anniversary.

9 Feb 2002 — Princess Margaret, the younger sister of Queen Elizabeth II, passes away from complications after a stroke.

30 March 2002 — The Queen Mother, Elizabeth, dies at the age of 101.

24 June 2002 — Queen Elizabeth II celebrates her Golden Jubilee, marking 50 years on the throne. Her royal visits span 114 countries, as well as 70 cities and towns in the United Kingdom.

21 April 2007 — Elizabeth II becomes the longest-reigning British monarch, surpassing the reign of her great great grandmother, Queen Victoria.

Elizabeth II Family Tree

- **King George V** 1865 – 1936
  - **King Edward VIII, Duke of Windsor** 1894 – 1972
    - **Wallis Simpson, Duchess of Windsor** 1896 – 1986
  - **King George VI** 1895 – 1952
    - **Prince Philip, Duke of Edinburgh** 1921 – 2021
      - **Charles, Prince of Wales** 1948 –
      - **Anne, Princess Royal** 1950 –
      - **Prince Andrew, Duke of York** 1960 –
      - **Prince Edward, Earl of Wessex** 1964 –
    - **Queen Elizabeth II** 1926 –
    - **Princess Margaret** 1930 – 2002
  - **Lady Elizabeth Bowes-Lyon** 1900 – 2002
  - **Mary, Princess Royal and Countess of Harewood** 1897 – 1965
  - **Prince Henry, Duke of Gloucester** 1900-74
  - **Prince George, Duke of Kent** 1902-42
  - **Prince John** 1905-19
- **Princess Mary of Teck** 1867 – 1953

4x © Getty Images

Princess Elizabeth marries Philip Mountbatten on 20 November 1947

© Alamy

a future prime minister. He was right. The Queen has pored over state papers, held meetings with ministers, performed the state opening of parliament every year of her reign (except 1959 and 1963, when she was pregnant with Princes Andrew and Edward respectively), undertaken countless visits across the country and abroad and performed the myriad other ceremonial and constitutional duties required of her position. But there have been maternal duties, too. Her first prime minister, Winston Churchill, agreed to alter the time of his regular Tuesday evening audience with the monarch so that the Queen could make her accustomed visit to her children's nursery.

> "The coronation was a triumph, courting huge popular acclaim in England and making the British monarchy the envy of the world"

Duty rather than reform was Elizabeth's watchword from the outset of her reign, and any small changes to the pattern of monarchy were mostly prompted by her husband. "No one wants to end up like the brontosaurus, who couldn't adapt himself, and who ended up stuffed in a museum," he once remarked. It was Prince Philip's suggestion that their children be sent to school rather than receiving the traditional education at home – something that no previous monarch had done. Meanwhile, Buckingham Palace (described by the new Queen's father as an "icebox") was given a makeover, including the installation of such modern creature comforts as central heating and even a swimming pool.

Elizabeth II's coronation was staged in Westminster Abbey on an unseasonably cold, wet June day in 1953. Extensive preparations had been underway for months and it would be the first British coronation to be televised. The abbey was

crammed with 8,251 guests and the two-and-a-half-hour ceremony was broadcast to 20 million people. By the time the day dawned, one of the ladies-in-waiting was so overwrought that she almost fainted. By contrast, the Queen was the very image of calm. "You must be feeling nervous, Ma'am," an attendant observed. "Of course I am, but I really do think Aureole will win," she replied, a wry reference to her horse's forthcoming race at the Derby.

The coronation was a triumph, courting huge popular acclaim in the UK and making the British monarchy the envy of the world. "However much we valued our republic and celebrated our independence from Britain, Queen Elizabeth represented splendour, tradition and majesty that our republic did not have and somehow envied – and still does," recalled an American scholar half-a-century later. The prime minister, Churchill, concluded with satisfaction that the coronation had strengthened the link between the crown and the nation's identity.

Elizabeth II's coronation had also sparked an obsessive interest in the royal family on a scale never seen before. "As every editor of every popular newspaper or magazine knows, there is an insatiable demand for every scrap of information regarding the functioning of the Monarchy and the life of the Royal family," reflected one commentator. "In the everyday conversation of British families, Royalty nowadays occurs with a frequency probably shared only by their most intimate relations and friends."

Talk of a new Elizabethan Age faded with the lustre of the coronation. As the new Queen herself admitted in her second Christmas broadcast: "Frankly, I do not myself feel at all like my great Tudor forbear, who was blessed with neither husband nor children, who ruled as a despot and was never able to leave her native shores." Neither was the second Elizabeth's kingdom the global power that the first's had been, but a nation battling with the aftermath of war and the fall of empire. The Queen was given the new title Head of the Commonwealth, and it was one that she took very seriously. In the same year as her coronation, she and her husband undertook a seven-month tour of the Commonwealth that incorporated 13 countries. It would be the first of many overseas visits, making Elizabeth II the most widely travelled head of state in the world. (To date, the Queen has visited 114 countries across the globe.)

ABOVE Princess Elizabeth and the Duke of Edinburgh attend a square dance held in their honour in Ottawa, Canada, in 1951

ABOVE-INSET The royal family on a picnic at Balmoral

The Queen and her corgis

The story behind the famous royal dogs

A young Princess Elizabeth received a pet corgi for her seventh birthday and it began a life-long love of the breed for the Queen. The first corgi was named Dookie and from that birthday onwards the future Queen was hardly ever seen without her beloved dogs in tow.

In actual fact, while the Queen is best associated with the corgi, she has had both corgis and dorgis through her lifetime, a mix breed of corgi and dachshund.

Most of her corgis have been direct descendants of Susan, a young pup she was gifted for her 18th birthday. She loved the dog so much that Susan accompanied the then-princess on her honeymoon with Philip Mountbatten in 1947. More than 10 generations of corgi followed Susan, with more than 30 corgis having been royal dogs over the years. Their names have ranged from Carol and Monty to Crackers and Smoky.

However, the Queen decided to stop breeding corgis in 2018. Since then she's had two dorgis, although one named Vulcan died in 2020. Candy is the remaining dorgi, who was joined by new corgis as a gift from the Queen's family in 2021.

If the new Queen and her family were the subject of 'everyday conversation', there was no shortage of subject matter. Elizabeth's younger sister Margaret was 21 at the time of the accession and had grown into a renowned beauty. Her vivacious personality made her the darling of high society and her name was linked with a string of eligible bachelors. However, the man with whom she formed a passionate attachment was Peter Townsend, her late father's equerry. Margaret and Townsend had often been seen in public together, but he was 15 years her senior and married, so there was no reason to suppose theirs was anything more than a professional relationship. But when he divorced his wife in 1952, rumours began to fly.

In April the following year, Townsend proposed to Margaret and she accepted. She informed her sister the Queen, whose consent was required by the terms of the Royal Marriages Act of 1772. The Church of England's position on senior royals marrying divorcees had already been made clear during the abdication crisis 16 years earlier. As head of the Church – and as a devout Christian – Elizabeth faced a conflict between royal and family loyalties. Churchill advised the Queen that if her sister chose to relinquish her royal title, it would reinforce the message that an heir to the throne could easily leave the line of succession and be replaced by another.

Aware that, according to the Act, when Margaret reached her 25th birthday in 1955 she would no longer need her sister's permission to marry, the Queen was minded to wait. Townsend was posted abroad, and during the two years that they were apart Margaret's feelings towards him cooled. "I have decided not to marry Group Captain Peter Townsend," she announced in October 1955, citing her duty to the Church and Commonwealth. Interestingly, Margaret and Townsend's love letters are in the Royal Archives but they will not be released until 100 years after the princess's birth, in 2030, so we will need to wait to learn more. Ever since, she has been portrayed as the heartbroken princess deprived of her true love by the coldly indifferent royal establishment, when in fact she had simply moved on.

As the scandal of her sister's love life began to fade, Elizabeth's style of monarchy emerged into the spotlight. It was far less glamorous than that of other monarchs before her, but it offered the stability and constancy that was needed to safeguard the crown. The Queen has always fulfilled – and never challenged – her constitutional duties. The limited nature of these would have had Henry VIII spinning in his grave, but the withdrawal of the crown from active participation in government led to a closer bond between the monarch and her people. This is something that Elizabeth II's first prime minister, Churchill, fully recognised. He and the Queen had established a close, collaborative working relationship from the beginning and she was greatly saddened when he resigned due to ill health in April 1955. For Britain, it was the end of a political era. Over the next seven decades a further 13 prime ministers would come and go, but the Queen was here to stay.

"Elizabeth II is the most widely travelled head of state in the world"

BELOW-INSET The newly crowned Queen Elizabeth II chose Windsor as her family name, keeping the connection to her father

BELOW The coronation of Elizabeth II was the first time the event had been televised and was seen around the world

5x © Getty Images

‘EVERY GENERATION REWRITES OUR UNDERSTANDING OF HISTORY’

Public historian, author and podcaster Greg Jenner discusses the importance of making history accessible to all

Interview by Jessica Leggett

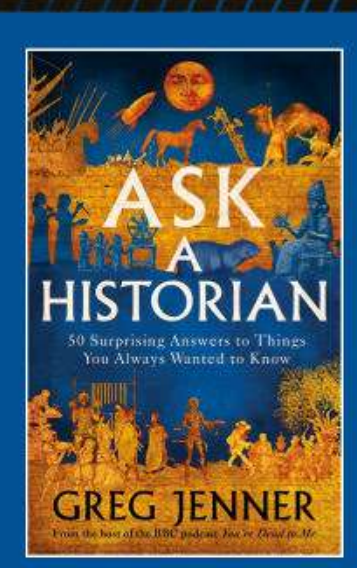
Most people, deep down, have an interest in or curiosity about history. Exploring the past can lead us to fascinating stories, inform our present and help us understand the constantly changing world around us. We spoke to Greg Jenner – public historian, author, podcaster and historical consultant for BBC’s *Horrible Histories* – about our understanding of history, the importance of public history and how humour makes history memorable.

JL: What sparked your passion for history?

GJ: Many people growing up fall into history through family stories and anecdotes. My granddad had been in the RAF in the war and my grandma had been building bombers. I’m also half French so I had a whole other side of the story, the Parisian story and, sadly, the Holocaust story. Growing up, I was aware of that. I always liked history because it was about people and I’m innately curious and fascinated by other people.

> “Many people growing up fall into history through family stories and anecdotes”

I was also switched on to history through comedy. I’m a historian but I use jokes and comedy in my podcast, books and on *Horrible Histories*. I fell into that way of thinking because of people like Eddie Izzard, *The Goon Show*, *Blackadder*, a lot of classic comedy from before I was even born. Those shows were very funny and ridiculous, but they often had history in them and I ended up trying to figure out what the jokes were about, reading books to understand why they were meant to be funny. I fell in love with history simultaneously with comedy and the two of them are very closely interwoven for me. Humour allows me to make history accessible to a wide audience, make it enjoyable, demystify it and take away some of the intimidating, scary bits. ▶



Ask A Historian: 50 Surprising Answers to Things You Always Wanted to Know by Greg Jenner is out now from Orion Publishing

JL:* *The You're Dead To Me podcast brings together both comedy and global history. Do you think the power of humour helps to make ideas and history memorable?

GJ: Yeah. As human beings we're designed to easily forget things because there's too much to remember. I can't remember what I had for lunch last Thursday but I can quote entire half-hour routines by Eddie Izzard from 1995, *Monty Python* jokes, my favourite movie scenes and song lyrics. The things that bring us joy are very memorable.

In 2008, I started work on *Horrible Histories* and the BBC were very supportive but they were quite worried initially because we had violence, gore and all sorts. I remember thinking: "This show is either going to not work at all or it's going to be a big hit." I regularly meet people in their 20s doing history degrees or master's degrees, even PhD students, who grew up on *Horrible Histories*, both the TV show and the books, who can still quote me entire sketches that I co-wrote 12 years ago, or songs that I worked on. I'm one of many writers on the show, I don't write that much, my main job is that I'm the historian. But it's fascinating to me that these people have ended up loving history and their first way into it perhaps was through a silly, ridiculous sketch. I think that tells you that jokes, songs or gimmicky tricks are memorable and can help you embed information in your head.

"Humour is an approach that allows me to make history accessible to a wide audience"

JL:* *Sometimes in academia, history in popular culture can get looked down on a little bit, but it's the medium through which most people fall in love with history

GJ: I agree. I address that in the book [*Ask A Historian*] in two different ways. In one of my answers, I explore why I'm very worried about the ongoing fascination with aliens and Atlantis, particularly in American documentaries, which is troubling because it draws from a poison well. You're going back to racist ideas from the 19th century and the Third Reich, so that's much scarier than people anticipate. Plenty of people think it's nice and easy but these ideas come from a sinister place.

Later in the book I speak in defence of what historical consultants do on historical dramas and films. Increasingly films, TV shows and video games are rarely ever able to be accurate – it's often impossible in the first place – but they're hugely influential and that's usually a good thing. Wikipedia released data a couple of years ago saying that the pages related to *The Crown* TV series had 100 million hits, because people were watching it then googling it. Inspire people to keep reading, or give them a recommendation to something they'll enjoy next, and very quickly you can convert people to proper history. You can move them away from the TV series that they fell in love with because they fall in love with the idea of humanity as a fascinating thing to study and explore. I love popular culture as a vehicle for starting that conversation. I'm also aware that it has innate flaws. There are some scary bits where we see racists, white nationalists and supremacists using Viking or Crusader imagery in their branding, which is scary. It's a big conversation but you're not going to win people over by standing off to the side and telling them they're doing it wrong.

JL:* *It's nice to see that there's a lot of curiosity out there when it comes to history

GJ: Absolutely. It's important we teach history in schools, but if you don't teach it well it can be off-putting. There are many

Jenner fell in love with history with the help of classic comedies such as *Blackadder*

The problem with Anne Boleyn

Jenner explains why he wants to tell different stories from history

"I find it interesting that there are these tropes that we keep coming back to over and over. Anne Boleyn is a microcosm of a bigger one, which is the Tudors. We're obsessed with the Tudors. Boleyn has been reinterpreted and written about in novels countless times, and we've seen four documentaries of her in the past 18 months. There's no need for four! One good one is all you need, every couple of years, but we just can't help ourselves. We're obsessed because she has a tantalisingly difficult story to get our head around because we don't have reliable enough information to be definitive about her. So you can easily construct her as a wronged victim, a political Machiavellian or even as a femme fatal, and there are enough scraps and information to prop up any one of your theories.

"I find it frustrating sometimes that there is this enormous tapestry of history and there have been 108 billion people on our planet since our species evolved, yet we dedicate so much airtime to about 10 people over and over, for example Queen Victoria, Hitler and Julius Caesar. It's a bit dispiriting when there's so much else out there that's fascinating, and often even more thrilling and shocking. With *You're Dead To Me* we have a 'no Hitler, no Tudors' rule, which I've never said on air.

"It's not that I don't think they're interesting, of course they are. But it's so extensively covered. I've got this rare big broadcasting opportunity with a huge audience and they're open to being surprised. Why would I give them Boleyn again when they know that story? I can do something different, I can do Paul Robeson or Josephine Baker. We've got an ancient disability episode where we're talking about the history of disability in the ancient Roman and Greek world, which is a subject that no one knows anything about and yet is so important because 14 million people are living in the UK with disabilities, and their history is rarely told. I feel very privileged to have a platform, and where possible I'm going to use it to try and broaden what history means, while still having a laugh."

One of Jenner's aims is to introduce young children to topics they've probably never heard of, such as the Maya

excellent teachers who are teaching it well, but also not everyone wants to learn at the same pace or stage of their life. A lot of children, when faced with the enormity of history, can find it quite overwhelming or intimidating. Sometimes the history they're taught doesn't feel like it's their history. You've got many children in the UK right now whose parents were born overseas, or their heritage is from Africa or South Asia, and they might look at the curriculum and go: "I don't see my story in here, why should I care so much?" Part of the challenge is that we have to broaden what history can be, make it more global, diverse and accessible to all.

History is more than just names, places and dates, but it's also processes, revolutions and cyclical patterns. Historians will keep rewriting history and there's a huge problem at the moment where people are opposed to the rewriting of history. The past is different to history, the past happened, you can't change it. But what historians change is how we understand that story, based on the very limited

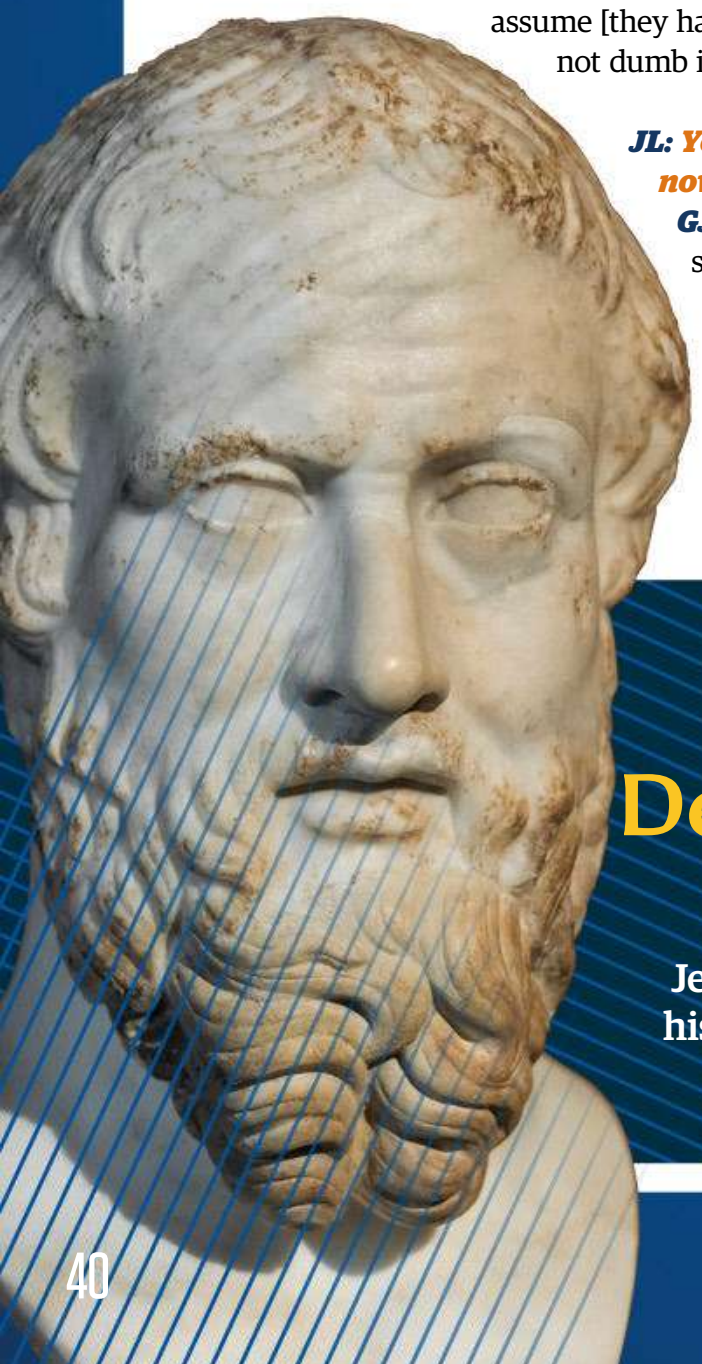
evidence we get. I think there's a problem in that we, perhaps, have a culture in which not everyone is on board with the idea that knowledge will grow, change, evolve and mutate. Every generation has new questions they want to ask about the past, which means every generation rewrites our understanding of history. It has been that way since Herodotus.

JL: You are the historical consultant for BBC's Horrible Histories. Is it easier to create content for children than it is for adults?

GJ: It's a lot harder to write for children because children are really smart. They don't like being patronised. You have to pitch things a bit above their level so they can aspire up to it, but not too high that they get confused and lose confidence. Children develop at different speeds and ages, they have different interests, and you don't want to leave anyone behind. You try to write something that makes sense to absolutely everyone. You're trying to find metaphors and analogies that make sense to them. The problem with that is that children are very young and I'm increasingly middle-aged! You're trying to find things that they understand and enjoy and it's been 35 years since I was small. You have to stay young, you have to understand what references they have.

Writing for kids is also harder because the standard has to be as good. They don't know anything at all about your subject unless it's the most obvious subject. If they're eight years old they might have heard of Shakespeare and Churchill, but they have not heard of Henry V and they've got no hope of knowing about the Maya. At eight years old, you're working with almost a blank slate, but they're intelligent and curious. You have to assume [they have] no knowledge and yet at the same time not dumb it down.

BELOW
Herodotus is often regarded as 'The Father of History'



JL: Your new book Ask A Historian is out now. What inspired you to write it?

GJ: The idea behind this book is pretty simple: I'm responding to what the public want to know. Doing my podcast series is great because *You're Dead To Me* is funny and fascinating and I choose all the subjects. They're often based on what I think is interesting, but we try and get around different bits: history of fashion, food, political history, biographies, cultural history, medicine or disability. What's interesting is that you get lots of messages from people saying: "Please do this." It became obvious that there were a lot of people out there who wanted to know one specific thing and they hadn't found it anywhere. They wanted it from a reliable source that they trusted.

There are 50 questions in the book that come from a variety of different places. My editor and I chose what we thought would be the most interesting to answer and tried to make sure that some of the niche ones got answered so that that person didn't feel frustrated again. Google can only take you so far, there's a lot of information online that doesn't feel very reliable. What I'm trying to do is give people a kind of academic history that is jollied up with jokes and simple sentences and easy to read, but I've gone and read academic journals, PhD theses, big chunky books, and then tried to boil it down.

> "People who like my stuff hopefully feel that I'm talking to them, not at them"

JL: In the introduction you state that you've tried to keep the tone light, cheerful and informative – it's a tone that's consistent with all your work. Why do you take this approach?

GJ: Tone is important because a lot of people find history hard to read. I think a lot of people might be willing to watch a history documentary, they're probably going to watch a historical drama and they might listen to a podcast – but reading a book is a commitment. You've got to spend money to buy it and then sit down and find the patience. If it's difficult, intimidating or dry they're gonna go: "Why am I doing this?"

A lot of people found history difficult in school. It's difficult to make other people's lives long ago relevant to a young person when they're trying to figure out who they are. I try to use a warm, conversational tone, with jokes and humour – when it's appropriate – and if it's not appropriate, at least a convivial tone so people feel welcomed into the book. Comedy for me is a very powerful tool.

Occasionally I get to a section in the book where you're talking about something horrible – whether it's sexual assault, the Holocaust or war – where it's no longer okay to do jokes. I stop doing jokes on that page, change the dynamic and give a slight warning in advance so people know and can hear it coming. You can set the tone with the language and style so it feels inviting, respectful and kind. I'm sure there are people out there who think I'm a horrific writer and I'm fine with that. But people who like my stuff hopefully feel that I'm talking to them, not at them.

Top 5 You're Dead To Me Episodes

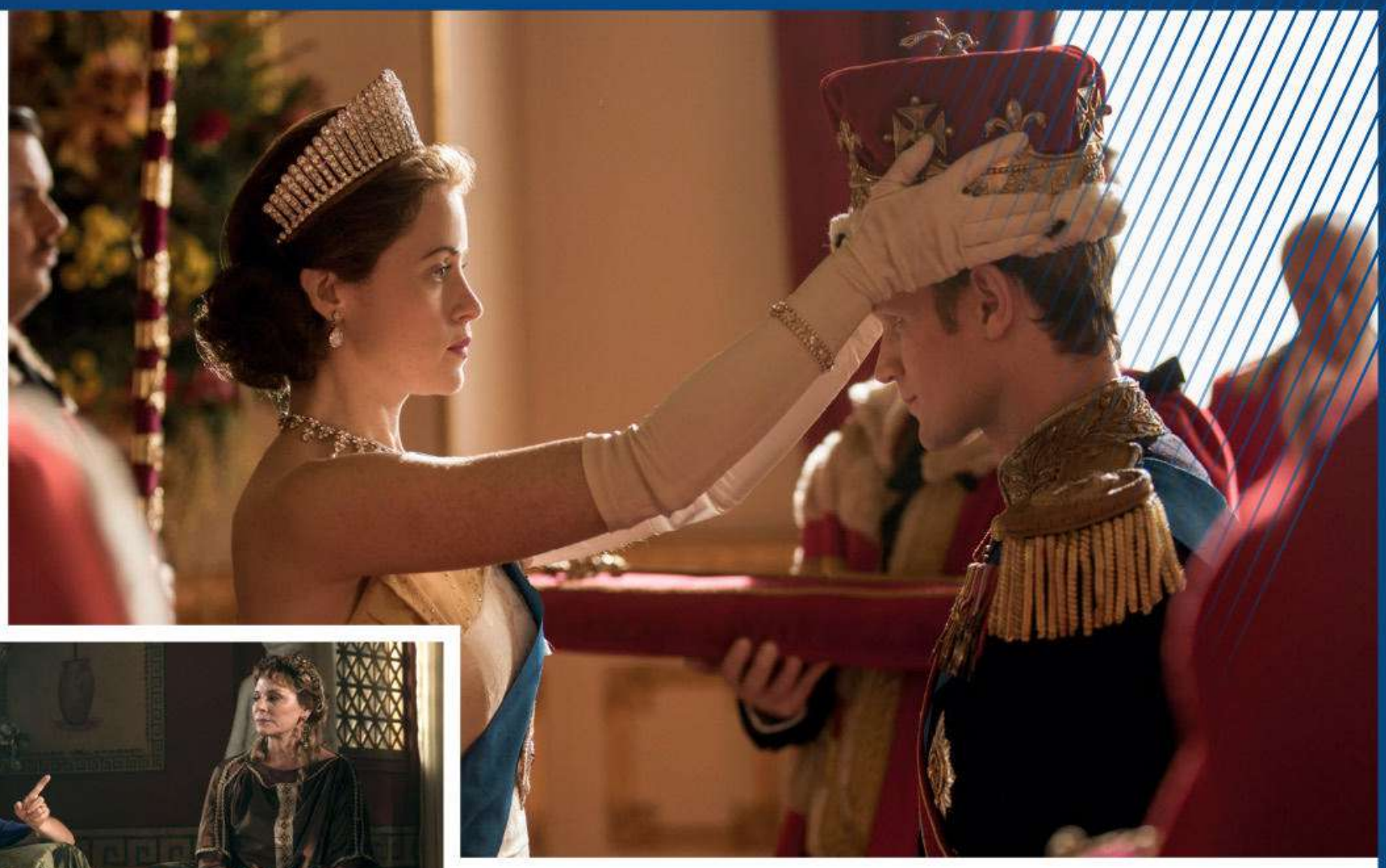
Jenner picks some of his favourite episodes of his smash hit podcast series

GRAINNE O'MALLEY

"For big, madcap energy, listen to the Grainne O'Malley episode. She was a 16th-century Irish pirate queen. It's really loud, fun, raucous and bubbly and a fantastic bit of history. British people know so little about Irish history so it was nice to do that story."

PAUL ROBESON

"This was a very different episode, much more emotive and sombre. We got a lot of messages from people saying that they cried during the Nuance Window, which we've never had before, but there are jokes in it and it's funny. Robeson's life was so capacious that we couldn't even fit it all in."



BELOW Jenner is the historical consultant for the popular CBBC show *Horrible Histories*

JL: ***You've dedicated your career to public history. Why do we need public history and why is it important?***

GJ: Public history really matters. It's about ensuring that the general public are part of the conversation, delivering information to them, providing expertise to inform their conversations and their understanding of the world. It's also about being open to hearing what they want to know, what their concerns are and understanding where they're coming from. Firstly, public history is open, it's a dialogue, even if I'm doing most of the talking.

Secondly, it's important that we study the past because it's fascinating. Studying other people helps us understand ourselves. The past is a reflective prism through which we can gaze at our society and ask questions about who we are by measuring against who we used to be. You need to understand where we have been and how things were, hopefully, to try and inform the future and policy questions, all of that.

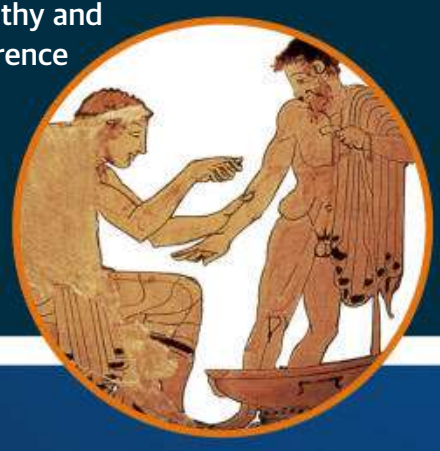
Public history is also about challenging myths. It's sometimes about using evidence, argument and nuanced understanding to say the way we think about this thing is too simplistic, it's too reductive and we have to be very careful. We are increasingly in our lives being made to contribute to these huge conversations and debates. If you are open and comfortable thinking about big questions and about how things used to be, it helps you think a bit more creatively and constructively about modern questions and problems.

I think it's very important to open ourselves up to looking at how things used to be and understanding that the world can be different. There's something quite stimulating and important about opening yourself up to someone else's mentality. It can make you more empathetic to be a historian. The study of the past can be useful, productive and interesting, but I also think it makes you a better person to care about people, even if they're dead.

ABOVE Many people become interested in history through historical dramas such as *The Crown*

ANCIENT MEDICINE

"This episode is very funny and chaotic, with lots of surprising rude bits. But it has a lovely Nuance Window at the end about the importance of empathy and understanding difference and understanding that the people in the past were different from us and we can learn from that."



IVAN THE TERRIBLE

"The idea with *You're Dead To Me* is that every episode has its own personality. The Ivan the Terrible episode is quite horrifying because he is so violent, you have to go 'oh my God, the things he did to people are brutal', but it is still very funny."

NELL GWYN

"Nell Gwyn is one of my personal heroes. Our expert [Diana Solomon] is an expert on comedy, which I loved. Diana knows about 17th and 18th-century comedy and to have someone who can talk about Nell as a funny woman rather than just as a sexy woman was really lovely."

All images: © Alamy

BIGGEST PROTESTS IN HISTORY

The mass movements that have attempted to shake the status quo of the world

Written by June Woolerton

Whether in a democratic or authoritarian setting, public demonstrations of dissent are one of the most powerful tools people have to express their feelings about social and political issues. From speaking out against wars to demanding political rights, the history of public protest goes back centuries. For example, in Ancient Rome the plebeians would regularly protest their living conditions and rights by going on what was effectively a general strike known as a secessio plebis. For the largest protests, however, we need to look to modern history where various movements, some of them global, have turned out people in their millions. Here we take a look at some of the biggest examples, although some of the largest have actually been very recent, such as the farmers' protest in India in 2021, the Black Lives Matter movement in 2020 and Women's March in 2017. We've decided to look back a little further for our selection.

ANTI IRAQ WAR PROTESTS

In the wake of the war in Afghanistan, many opposed further bloodshed

2003

On 15 February 2003, millions of people marched in over 600 cities against the plans of US President George W Bush to invade Iraq. In Rome alone, three million people took part in protests.

President Bush had argued for months that Iraq was violating UN resolutions over its alleged possession of weapons of mass destruction. Within days of an address to the UN, in September 2002, calls for action against his invasion policy began. By the end of 2002 the European Social Forum, a meeting of global justice movements, proposed a day of protest in February 2003.

A large scale coordination programme culminated in global protests on 15 February. Police in the UK, where Prime Minister Tony Blair backed the Iraq war plans, estimated 750,000 people marched in London. Over 1.5 million protested in Madrid, while Dublin saw a turnout of around 80,000. In New York, around 100,000 took part in a protest near the UN headquarters.

The protests were largely peaceful. However, they had little impact on policy and the invasion of Iraq began on 20 March 2003.

TIANANMEN SQUARE

Chinese students stood up against the might of the communist regime

1989

An unknown man, alone in front of a line of tanks in Tiananmen Square, Beijing, became one of the best-known symbols of defiance of the 20th century. His solitary stand was the defining act of a populist protest that had brought around a million people together to demand more freedoms in the communist country. Students had led the charge. In the mid-1980s, some of those who had spent time abroad began to press for changes. That call became the central message of a huge gathering in April 1989, held on the day of the funeral of Hu Yaobang, a former top communist who had been sidelined after calling for reform.

Six weeks of protests followed, with the focal point at Tiananmen Square. At the end of May, martial law was imposed as the demonstrations spread to around 400 cities. Around 300,000 troops were sent to Tiananmen Square where up to a million people had gathered. On 3 June 1989, the military moved in. The official death toll was put at around 300 but in the immediate aftermath leaflets circulated claiming around 3,000 people had been killed. The Communist Party tightened its grip on power and today mentions of the protests are still censored in China.

1968

MAY 1968 PROTESTS

Frustration and anger spills out into the streets of Paris

The protests that brought France to a standstill in May 1968 became a turning point for the country. But as academic Richard Vinen explains, their focus remains hard to define. "For a couple of weeks, the country seemed to hover on the edge of some kind of revolution, although no one really knew what kind," he wrote in *The Long '68*. Student protests on a range of issues including opposition to the Vietnam War and a ban on couples sharing beds at the Nanterre campus of the University of Paris led to it being closed down in early May 1968. The demonstrations moved to the Sorbonne, where riot police intervened.

A march of around 40,000 people on 10 May turned into a night of violence as protesters ripped up cobblestones and police fired teargas. Public sympathy swung towards the students. Unions organised wildcat strikes and at one point around ten million workers were demonstrating for a wide range of causes, from better wages to increased liberalism. President Charles de Gaulle briefly left the country before returning to give a radio address on 30 May. His supporters, numbered at around a million by some, marched through Paris. The student protests began to weaken and elections on 23 June strengthened de Gaulle's hold on power.

PEOPLE'S PROTEST

A peaceful revolution that ended years of dictatorship

1986

Ferdinand Marcos had ruled the Philippines for 20 years, mostly under martial law, when he was forced from power by a People's Protest made up of dissenting military leaders and millions of citizens.

On 7 February 1986, Marcos had been declared winner of a presidential election he'd been forced to call. His defeat of Corazon Aquino, widow of his assassinated opponent Benigno Aquino, was immediately queried. The Catholic Church in the Philippines condemned the poll while some army officials planned a coup. Marcos arrested the leaders but other military forces began to defect. Leading Catholic cleric, Cardinal Jaime Sin, called on people to put the result right peacefully.

Millions headed to the street known as EDSA in Metro Manila to support the defecting military. Writer Jose Dalisay later told the BBC that "the people came out and protected the rebel army, it was like a huge picnic". Tanks ringed the capital but military support for Marcos disappeared. Nuns gave flowers and food to soldiers while families camped out to show their support. Marcos fled and Aquino was sworn in as president on 25 February 1986.

EARTH DAY

A new environmental activism is given voice

1970

Earth Day was created in the United States in 1970 to channel calls for a healthier, more sustainable environment. Democrat Senator Gaylord Nelson had seen the damage of an oil spill and took recent anti-war protests as a template for action.

His idea of a day of demonstrations to highlight the environment soon took off and on 22 April, designated Earth Day, over 20 million people took to the streets across the United States.

Widespread support across the political spectrum boosted the first Earth Day, and so many representatives took part that Congress had to close. Mass rallies, mostly peaceful, took place while the gas mask and a flower were chosen as symbols.

The protests led to almost immediate change in legislation, with the acts to ensure clean air and water passed by the end of the year alongside laws protecting endangered species. Earth Day proved so popular that it's been run every year since.

1930

THE SALT MARCH

Gandhi brings peaceful protest to bear against the British Empire

The Salt March became focused on the protest of one man, Mohandas Gandhi, but it was a campaign of non-violent disobedience that offered thousands the chance to defy British rule in India. On 12 March 1930, just weeks after he had been part of a group declaring self-rule in India, Gandhi began a march from his home at Sabarmati Ashram to Dandi, on the coast of the Arabian Sea. He intended to arrive on 6 April and make salt, an activity that under British rule was illegal for Indians.

The British monopoly on salt brought it a lot of revenue but had a major impact on the poor. Gandhi began his march with 78 others but the numbers soon swelled. By the time they reached Dandi, at least 50,000 were present as Gandhi boiled soil in seawater to produce salt. His actions were copied and although official numbers weren't kept, most estimates put the number joining the disobedience by making salt well into the millions. By the end of April at least 60,000 had been arrested. By then, authorities were using violence to suppress protests. Gandhi was detained on 4 May ahead of a planned raid on a salt works and would remain in prison until January 1931. By then, his campaign had gained global prominence and on his release he was invited to talks with the British as an equal. The long journey to independence had begun.

1989

THE BALTIC WAY

Arm in arm, the people behind the Iron Curtain stood as one

On the evening of 23 August 1989, millions of people formed a human chain over 640km long across Estonia, Latvia and Lithuania. The Baltic Way, as it was dubbed, was intended to be a visible but peaceful symbol of protest against the communist regimes that ruled those countries. It was over within hours but its impact was almost immediate.

The origins of the idea have never been formally identified but support grew rapidly by word of mouth. Since the mid-1980s, populist movements against communist rule had grown as reforms across the Soviet bloc were introduced by Mikhail Gorbachev. These groups were instrumental in organising the call for action which took place on the 50th anniversary of the Molotov-Ribbentrop Pact, a deal that had secretly divided control of eastern Europe between Russia and Germany.

It's estimated that around a quarter of the population of the Baltic States held hands that night to form the symbolic chain. It became the biggest demonstration in the history of the Soviet Union. Soon afterwards, the wartime pact was declared invalid and anti-communist protests swept eastern Europe, culminating months later in the fall of the Berlin Wall. Within two years, all three Baltic States were independent nations.

All images: © Getty Images

NARMER

FATHER OF EGYPT

The great ruler unified Egypt and established it as a powerful kingdom that endured for thousands of years

Written by James Horton

Ancient Egypt remains one of the most storied, romantic and revered eras in all of world history. As the dominant force in North Africa for three millennia, the Egyptians cultivated a fascinating culture, constructed huge monuments to their rulers and gods, and left behind a rich collection of relics that enable us to engage with their story today. But every story must have a beginning, and in the first chapter of the ancient kingdom was King Narmer, the first king of unified Egypt.

Unlike the swathes of published histories, oratories, biographies and personal accounts left to us by more recent civilisations like the Roman Empire, our sources stretching as far back in time to King Narmer – who reigned approximately 5,000 years ago – are understandably scarce. But such was his importance that there is an array of recovered artefacts and relics that enable us to piece together a good account of his many achievements.

Other artefacts that both pre-date and post-date Narmer's reign contextualise these pieces, enabling us to explore the changes that the first king brought to his country and its culture. In addition, the advancing science of bioarcheology has begun to unearth the movements of settlements and the state of farmland during this period. Armed with these precious fragments, we can begin to piece together the gargantuan life of Egypt's first sole ruler.

There is one artefact, however, that warrants special mention. It is one of the world's oldest historical records: the Narmer Palette. The Palette itself was discovered in 1898, and has since been considered one of the most important historical finds of all time. With intricate carvings on both sides, the Narmer Palette is our main gateway to the king himself, with the spine of his tale being engraved on the Palette's faces.

Typically, such slate palettes were used by the Egyptians for grinding and applying cosmetics, which were widely used. Many would apply cosmetics under their eyes to offset glare from the sun, hunters ritually adorned themselves before beginning a hunt, and cosmetics also served much as they do today – for simple fashion. But Narmer's Palette was likely used for ceremonial purposes within a religious shrine due to its large size, which was over double the size of a regular cosmetic palette. It may have been purely symbolic rather than functional, or possibly used for applying cosmetics to the shrine's resident deity statues. Whatever its use, we're

Narmer, also known as Menes, is regarded as the founder of the first dynasty and the unifier of Egypt

© Alamy

extremely fortunate that the Palette has survived five millennia intact.

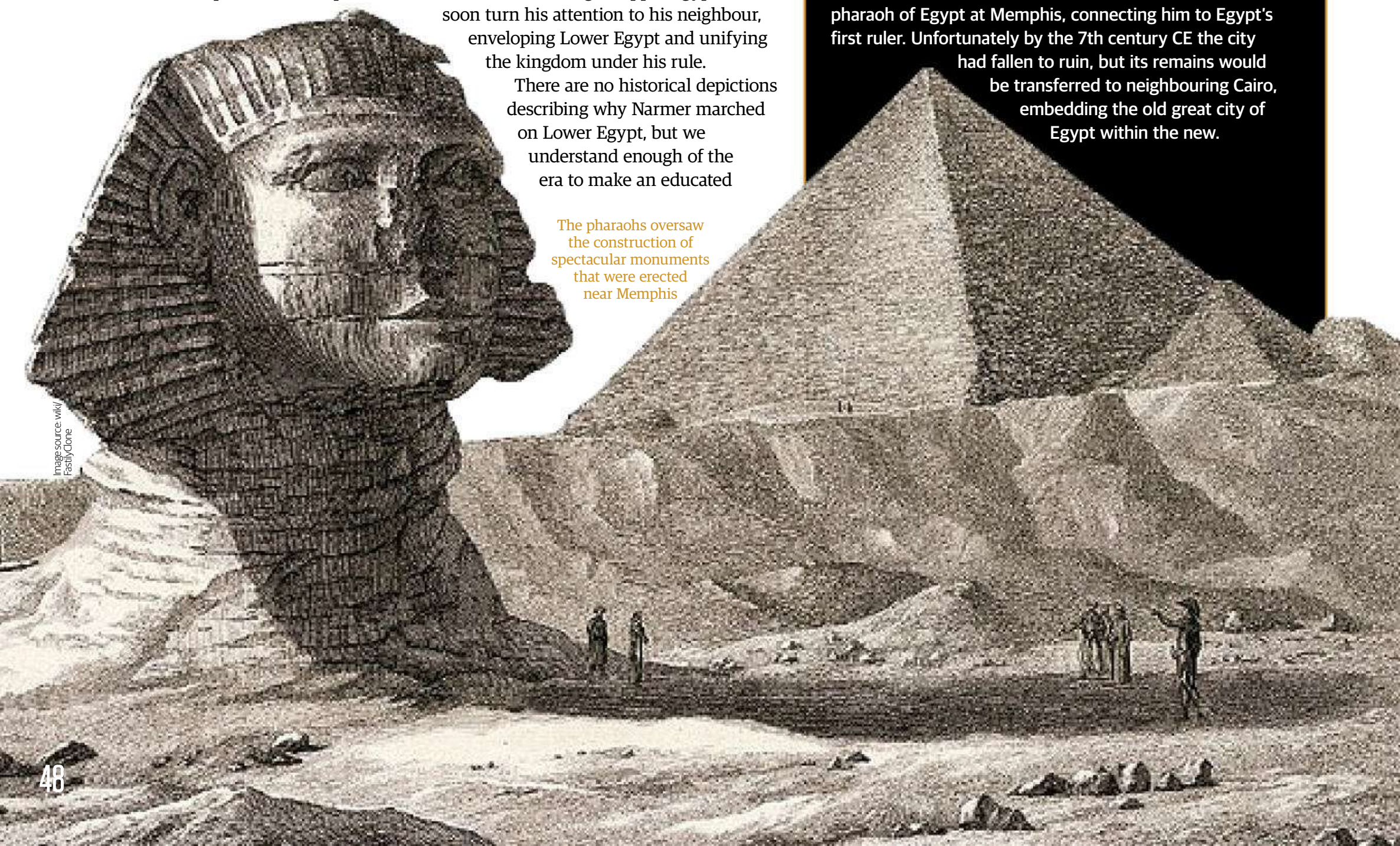
Now to the king's name. Usually such a simple signifier for a historical figure, but in Narmer's case it is one of his most contentious attributes. The Egyptians are famous for their artistic and symbolic language, delivered as hieroglyphs. These resembled images but performed the dual role of language, sometimes being used phonetically and sometimes pictographically. We understand Narmer's name under such circumstances – through one of the earliest documented cases of hieroglyphs written on the Narmer Palette.

On both sides of the Palette, on one face in the top-centre and on the other next to the king himself, are two hieroglyphs: a catfish and a chisel. The Ancient Egyptians pronounced catfish as 'nr' and sometimes chisel as 'mr'. If taken phonetically these symbols offer the king his name: 'nar-mer', or 'catfish-chisel' to use the modern English translation. However, Narmer has been claimed by some scholars to be a misnomer. First because chisel has another, more common pronunciation, and second because the catfish may have been intended to act purely as a symbol of the king, rather than a phonetic guide. Elsewhere on the Palette, Narmer is depicted as a falcon and a bull, and he may have also been depicted as a scorpion on other artefacts. The catfish may have been another such depiction of power from the animal kingdom – a fearsome predator like the falcon and scorpion.

Another complication with Narmer as a name is the later reference to one king Menes, who was documented elsewhere to have ruled over the same period. Menes may have been a predecessor or successor to Narmer, but likely they are one and the same. It's unclear whether Menes simply means 'someone' – as a consequence of the king's name being lost to history for a time – or 'he who endures'. Alternatively, perhaps Narmer was the king's Horus name. Whether truly known as Narmer, Menes or another name, history will remember Egypt's first king as 'catfish-chisel'.

Fortunately we have a bit more certainty over Narmer's position before he became Egypt's first unified king. During his ascendency to the throne, Egypt remained divided into two powers. Narmer's kingdom lay to the south, known as Upper Egypt. Lower Egypt was positioned to the north, where it touched the Mediterranean, bordered Syria and sat close to Palestine. It may seem odd to have Lower Egypt placed to the north, but the naming of the kingdoms followed the flow of the Nile, which flows from south to north. Narmer would become king of Upper Egypt and soon turn his attention to his neighbour, enveloping Lower Egypt and unifying the kingdom under his rule.

There are no historical depictions describing why Narmer marched on Lower Egypt, but we understand enough of the era to make an educated



The pharaohs oversaw the construction of spectacular monuments that were erected near Memphis

Image source: wiki/FastilyClone

MEMPHIS
THE WHITE-WALLED CITY

Uncover the heart of culture, commerce and power in Ancient Egypt

Legend holds that Narmer, or King Menes by another name, established the city of Memphis following the unification of Egypt. Sitting near the base of the Nile Delta in former Lower Egypt, Memphis swiftly established itself as a key commercial centre and acted as the formal seat of the pharaohs for roughly 1,000 years. From their nexus of power in Memphis, the pharaohs would oversee and orchestrate the construction of enormous pyramids and temples, some of which still stand today.

During its early years the city was dubbed 'white walls' due to the whitewashed mud brick used to construct the king's palace. It was also associated with another name, Hut-Ka-Ptah, in honour of the patron deity of the city, Ptah. This would be of immense importance in the millennia to come, as the Greeks would contract the city's old name into Aegyptos, giving birth to the name of the country as we know it today.

Despite its loss of capital status by the early centuries BCE, Alexander the Great would have himself crowned pharaoh of Egypt at Memphis, connecting him to Egypt's first ruler. Unfortunately by the 7th century CE the city had fallen to ruin, but its remains would be transferred to neighbouring Cairo, embedding the old great city of Egypt within the new.

Image source: wiki/Oesermaatra0069-commonswiki

© Getty Images

Image source: wiki/ Walters Art Museum

ABOVE Chambers B17 and B18 at Umm El Qa'ab are believed by some to be the tomb of King Narmer

RIGHT The ceremonial Narmer Macehead tells a tale of his conquest over Lower Egypt

BELOW Later depictions of the royal crown would be a fusion of the crowns of Upper and Lower Egypt

guess. The lifeblood of Egypt's greatness, as we know, was the River Nile. So much so that when the Greek historian Herodotus visited Egypt in the 400s BCE he described the nation as "the gift of the Nile." He did not intend this as a compliment to the people, but instead as a statement that without the Nile, Egypt would have failed to reach its meteoric heights. The river was indeed undeniably important: each year the water would run red, then green, then rise 30 metres and overflow its banks. As it receded, it would leave moist, highly fertile soil that the Egyptians would use as farmland. The locals did not understand the colour changes as a product of shifting top soil and floating vegetation, nor the rising water levels as a consequence of melting ice and heavy summer rains, but instead viewed it as a magical gift.

Nearly the whole population of Egypt lived close to the Nile. Farmers from the desert regions would migrate and settle near its banks, increasing the population. This may have begun to put pressure on Narmer and his court to expand and claim new territory for their people, and they would have few other options than to go north. Keep to the Nile and find bountiful land, stray from it and find nothing but a mostly barren landscape.

However, the population of Narmer's kingdom was likely small – the Egyptian population numbered anywhere from 200,000 to two million during this period – leading scholars to believe that available land would not have been an issue. But if not eyeing their northern neighbours for their fertile territory, they may have been envious of them for their trade links. Lower Egypt separated the Upper Egyptians from the Middle East and all the exotic items Narmer's court would have desired. To claim the north would be to claim borders with the Middle East and

"The core idea of a divine, all-powerful monarch found its roots with Narmer"

the Mediterranean Sea, gaining access to improved trade.

So it may have been that Upper Egypt, led by Narmer, had more to gain from being the aggressor than their Lower neighbour. The shift of power from Upper Egypt's heartland Hierakonpolis to Lower Egypt's Memphis following unification speaks volumes as to where the centre of the Egyptian economy lay, adding weight to the idea that Lower Egypt was eyed greedily by Narmer's court.

We find evidence on Narmer's Palette that Lower Egypt was indeed claimed by force, with the king, this time depicted as a bull, smashing down the walls of a city. On the reverse side we see the king standing proud after the victory; in his left hand he holds his kneeling, conquered foe by the hair, and in his right he holds a mace held high, ready to bludgeon the vanquished. Atop Narmer's head is the tall white crown of Upper Egypt. This pose, known now as the 'smiting pose', would be mimicked by Narmer's successors for the next three thousand years.

We also see, for the first time, Narmer depicted as Horus himself on the same side of the Palette. The same defeated enemy is this time ensnared by a falcon – the animal representation of Horus – who grips the rope, binding the enemy firmly in his talons. Narmer and Horus, so the Palette professes, are the same entity. The Palette depicts him as a vessel for the god Horus on Earth, establishing a tradition that would be continued by all pharaohs of Egypt that followed.

Above the image of the bull on the other side of the Palette, we appear to jump forward in time to Narmer's procession. He is depicted here as a giant, at least twice the size of those who march before him, and this time he wears the Lower crown, a testament to his rule over both kingdoms. And at the end of his procession, past his leopard-skin-adorned assistant and stand-bearers, lay his enemies. They have each been decapitated, and their hands remain bound behind their backs. The message is simple and clear: woe to those who defy the god-king. Egypt had been unified.

It is hard to overstate Narmer's impact on Egypt's development into an ancient superpower. Not only did he envelop the lands of Egypt into the hands of a single ruler, but more fundamentally his rule showed that governance by a king, or later pharaoh, would lead the Egyptian nation to greatness. Imagine the transition from a fractured state – made up of pockets of people pursuing their own, disparate agendas – to a unified, homogeneous whole where all would work towards a common goal. This is the potential Narmer taught his successors.

With Narmer as the undisputed ruler of Egypt, he had the means to galvanise an entire population into taking action, and as such he was able to unlock his greatest resource: the Nile. There is some evidence for irrigation – where canals were dug from the Nile to increase water flow and fertile soil distribution further inland – occurring before Narmer's time. But never before had this effort been organised across an entire, unified Egypt. The output from farming near the Nile, perhaps more so than at any other time, offered a huge surplus of food.

2x Image source: wiki/Heagy1

Image source: wiki/Osama Shukr Muhammed Amin FRCP

TOP The verso side of the Narmer Palette shows the great king smiting his defeated enemy

ABOVE The recto side of the Narmer Palette reveals the procession of Egypt's first unified king

RIGHT This limestone head of an early Egyptian king, dated to the First Dynasty, is believed by some to be a depiction of Narmer

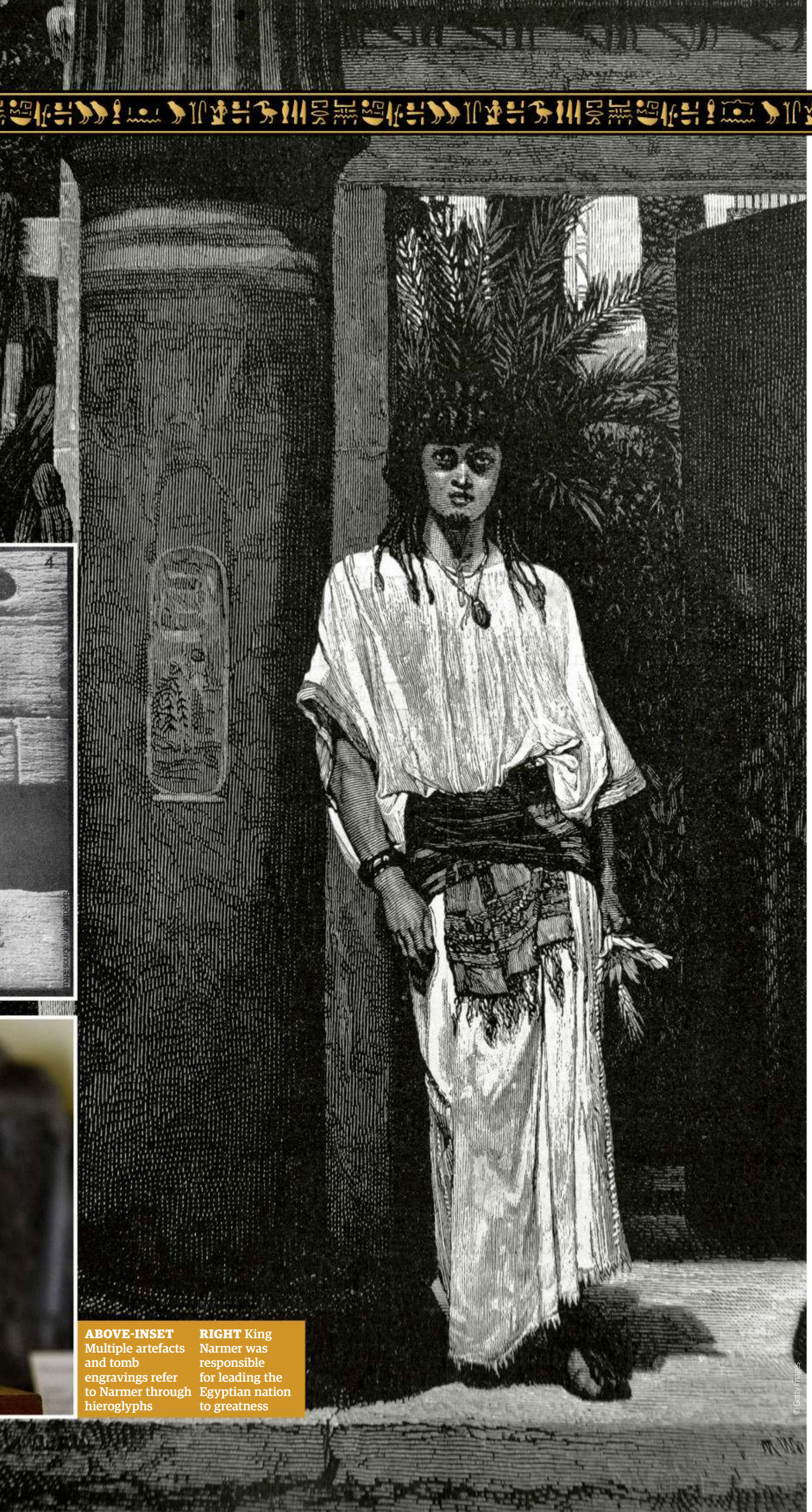


Image source: wiki/narmer.org

ABOVE-INSET Multiple artefacts and tomb engravings refer to Narmer through hieroglyphs

RIGHT King Narmer was responsible for leading the Egyptian nation to greatness

© Getty Images

"Keep to the Nile and find bountiful land, stray from it and find nothing but a mostly barren landscape"

Men previously bound to farming, fishing and hunting were liberated from these tasks, and instead could have served in Egypt's army. Neighbouring regions who did not enjoy the bountiful yields offered by the great river would not have been able to muster as many soldiers, nor keep them in the field for as long. Surplus food supplies would have brought power, and huge amounts of it.

The unified Egypt that Narmer left behind when he died was a completely different entity from the one in which he was born. He transformed his nation into perhaps the greatest civilisation of the ancient world – one that followed his example and stood proud and powerful for the next 3,000 years, an undeniably formidable accomplishment. The core idea of a divine, all-powerful monarch also found its roots with Narmer, and this subsequently permeated nearly every facet of Egyptian culture.

Carved knife handles in the years preceding Narmer often placed emphasis on animals and the collective endeavour of the hunt. But in the reign of the pharaohs, these would transition to place an authority figure at the centre of the work. The pharaohs themselves would grow more enamoured with their status, building on Narmer's precedent. We have some evidence placing Narmer's tomb in Umm El Qa'ab in Upper Egypt. If this is accurate, then Narmer's resting place was surprisingly modest compared to the god-kings who followed. Perhaps as their divine status was nurtured, so too did their ambitions for their remembrance, with epic structures being erected and assistants being slaughtered so that they could continue to serve their king in the afterlife. But despite their best efforts of self-promotion, few of Egypt's leaders would come close to mimicking the accomplishments of Narmer – founder of the First Dynasty and author of Egypt's first chapter.

DEATH OF DEMOCRACY

HOW THE NAZIS TOOK POWER

Written by Jonathan Gordon

Hitler's gradual takeover of the levers of power in Germany is a terrifying study in how our institutions can be usurped and manipulated

It's a common misconception that the Nazis and Adolf Hitler took power in Germany by force alone. It makes some logical and emotional sense to think this must be the case. How could anyone have elected such people to rule? Surely the populace wasn't complicit in the making of the Third Reich? The truth is more complex than that, but it's fair to say that the death of democracy in Germany was a gradual process that at many turns was given the (at least superficial) endorsement of the public at large.

While the Nazi party's takeover of German institutions was methodical, its rise to a position of influence, from the late 1920's into the early 1930's, was almost meteoric. In the 1928 Reichstag elections, the National Socialist German Workers' Party (the Nazi Party's full title) got 2.6 percent of the vote, a drop from its 3 percent four years earlier. However, the Grand Coalition that resulted from the 1928 election proved ineffective against the economic onslaught of the Great Depression from 1929. It was in this environment that Adolf Hitler and his Nazi Party found fertile new ground.

"The Nazis had suddenly rocketed from being nowhere into being very important,"

says Dr Benjamin Hett, author of *The Death of Democracy: Hitler's Rise to Power and the Downfall of the Weimar Republic*. "To be precise, in the Reichstag election of 1930 the Nazi vote jumped from a previous (1928) figure of 2.6% to 18.1%, making the Nazis the second-largest party in the Reichstag after the Social Democrats. This opened up a roughly two-and-a-half year chapter of history in which the central question of German politics was what to do about the Nazis."

In those two years between elections, the National Socialist party had positioned itself as the rhetorical and political opposition to all that ailed the German people. With the oratory skills of Hitler at its head, it spoke of German national pride when there was shame around the Treaty of Versailles, it promoted German exceptionalism while industry collapsed and millions were unemployed, and it pointed the finger of blame at Jews and Marxists (meaning both communists and social democrats) while the government floundered trying to find solutions. The elite class of politicians who had created the post-war Weimar Republic were dubbed the 'November Criminals' after the November 1918 armistice. The Nazis were a party on the rise with seemingly easy solutions to the troubles of the time, but that was a far cry from where the violent revolutionary group had been only a few years previously.

Founded as the German Workers' Party by Anton Drexler in 1919 in Munich, it was renamed the National Socialist German Workers' Party the following year with Hitler quickly rising through its ranks to take over, removing the rest of the leadership by 1921. At this time it was more interested in direct action than parliamentary power, but that changed after a failed insurrection attempt, the 'Beer Hall Putsch'. The Nazis were banned and Hitler was jailed for most of 1924.

"Hitler was smart enough to realise after the failure of his 'Beer Hall Putsch' in 1924 that he and his party could not come to power with violence against the institutions of the state, especially the army and the police," says Hett. "They could only come to power by getting inside the system, and the path to that was through winning elections."

Now, the way that Hitler positioned himself had to change. The fiery oratory of the past continued, but with new layers of presentation and with omissions and obfuscations to suit the crowd the Nazis wanted to reach at any given moment.

"The Nazis could only come to power by getting inside the system, and the path to that was through winning elections"

For the economically conservative, they played up their anti-communism and fears of the revolution in Russia spreading to Germany, while for veterans and those still in the army it was all about military power and rebuilding national pride. For their base, antisemitism remained key, even if it was downplayed in some arenas.

"The Nazis knew that antisemitism was an issue that appealed strongly to their base but would not motivate other people to vote for them," says Hett. "So after 1930 they stressed other themes, above all that Germany was a victim of what today we would call globalisation, and that they were the nationalist line of defence against this."

The Old Guard

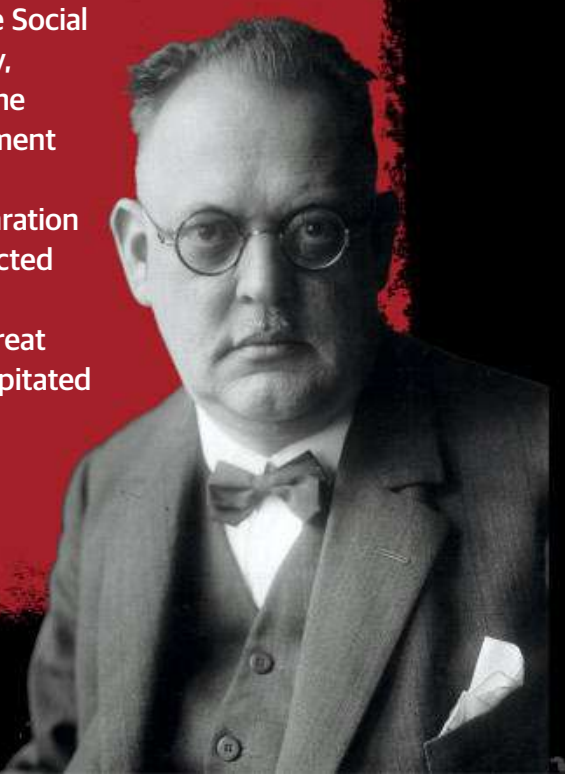
Key politicians during the rise of the Nazis

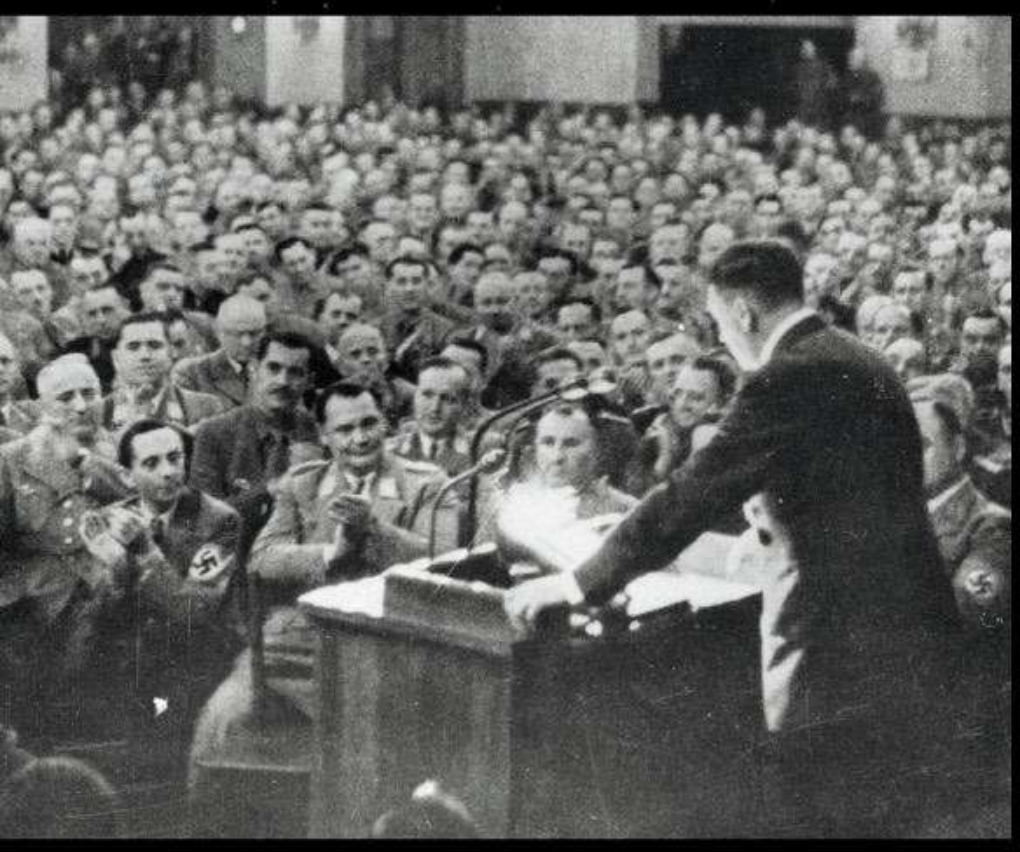
Paul von Hindenburg

Former German field marshal and later president of the Weimar Republic from 1925 to 1934, Hindenburg was one of the few consistent figures in the period of upheaval that saw the Nazis grow in influence and power. However, he seems to have been broadly in favour of a more authoritarian government, ultimately empowering Hitler as chancellor from 1933.

Hermann Müller

Chancellor of Germany for a second time from June 1928 to March 1930, Müller was leader of the Social Democratic Party, helped to form the coalition government and negotiated a reduction in reparation payments connected to the Treaty of Versailles. The Great Depression precipitated the breakup of his government and forced his resignation.





FAR-LEFT The SA, now a very large and intimidating paramilitary force, marches through Munich in 1929

LEFT Adolf Hitler in 1930 gives a speech in a Munich beer cellar to mark the anniversary of the November Armistice

BELOW A growing Nazi movement shows its strength in a march through Berlin in 1931

As some within the fracturing coalition government looked to consolidate their control of parliament, the 1930 election was called in which the Nazis became the second-largest party in parliament. With the Reichstag no less divided, Paul von Hindenburg, the second president of the Weimar Republic and a WWI field marshall, resorted to using Article 48 to bypass parliamentary approval of new government measures. This direct rule was thought necessary to end the economic crisis, but it may also have planted the seeds of dictatorship as a viable means of running the country in the minds of the public.

"Germans were not much different in this respect from other people in the world of the 1930s," explains Hett. "Across the world there was a widespread belief that democracy was an outdated system unable to cope with 20th century problems, and that the future belonged either to fascism or to communism. But this belief was not universal, not in Germany and not elsewhere. Roughly half of German voters were still voting for non-authoritarian parties in 1932 and 1933. At the same time, Britain had its [Oswald] Mosleys and America its Bund and Silver Shirts, etc."

The July 1932 election, also called to try to bring some stability and control to parliament, saw the Nazi share of the popular vote grow to 37.3 percent. Clearly the plan to legitimise the Nazi Party in the eyes of the German public was working, but that didn't mean that resorting to more extraordinary measures had been abandoned. The Sturmabteilung (SA), or paramilitary wing of the Nazi Party, remained influential and was growing massively. By August 1933 it had 445,000 members, growing to 3,000,000 by June of 1934.

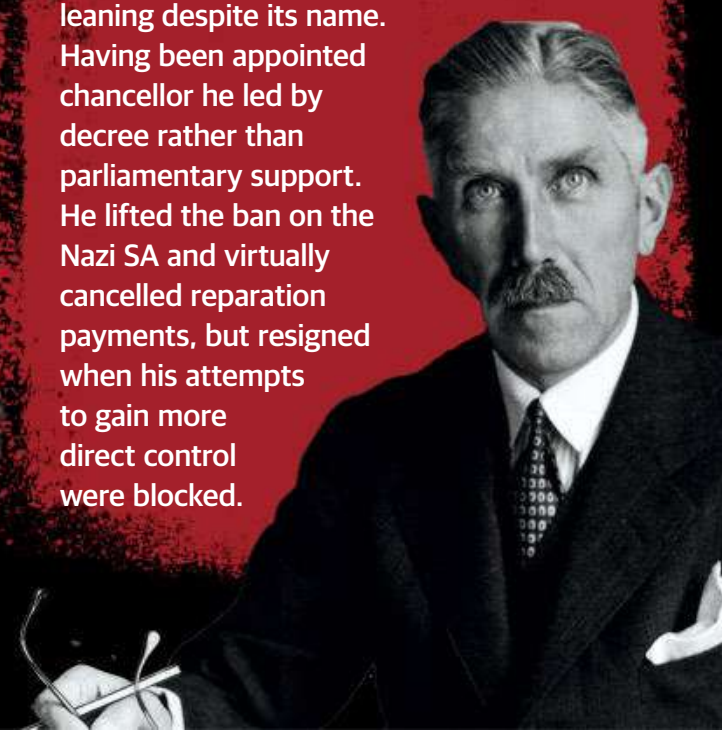
"Between 1930 and 1933 the main form of Nazi violence was through the Stormtroopers' participation in the political gang wars that marked German politics at the time – which rumbled virtually every night, mostly against the paramilitary groups of the communists but also against other paramilitaries, including the establishment Nationalists' 'Steel Helmet' and the democratic parties' Reichsbanner," Hett explains. "To an extent what the Nazis gained from this was control of territory in places like Berlin (it's the 1930s German version of what today we call 'ground game' in politics), but

Heinrich Brüning

Chancellor from March 1930 to May 1932, Brüning was in charge at the peak of the economic crisis in Germany. He was unable to find a solution, despite often resorting to presidential decree and bypassing the oversight and approval of the Reichstag. Brüning left Germany in 1934 and taught political science in the United States at Harvard.

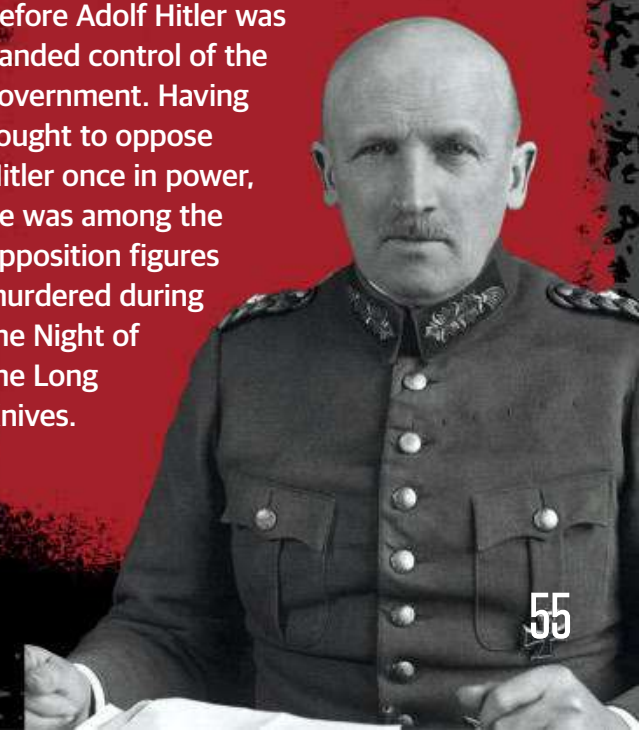
Franz von Papen

Chancellor from May 1932 to November 1932, Papen was a member of the Catholic Centre Party, which was hard-right leaning despite its name. Having been appointed chancellor he led by decree rather than parliamentary support. He lifted the ban on the Nazi SA and virtually cancelled reparation payments, but resigned when his attempts to gain more direct control were blocked.



Kurt von Schleicher

Chancellor from December 1932 to January 1933, von Schleicher's short term in office marked the end of the Weimar Republic before Adolf Hitler was handed control of the government. Having sought to oppose Hitler once in power, he was among the opposition figures murdered during the Night of the Long Knives.



ABOVE Marinus van der Lubbe was arrested for starting the Reichstag blaze. While leftist figures were arrested as accomplices in a supposed plot, he was the only person convicted

more significantly, they gained a propaganda advantage – the violence made the Nazis look like the one group that had the strength and guts to take on the communists, and to middle class anti-communist voters this was a big deal."

When Chancellor Franz von Papen was unable to form a coalition in 1932 and another election in November saw the Communist Party increase its popular share of the vote, President Hindenburg turned to Adolf Hitler as the solution. On 30 January 1933, Hitler was appointed chancellor by Hindenburg, with the conservative parties of the Reichstag hoping that his popularity with the public would bolster their efforts to bring stability to the country. But they drastically underestimated the ambition and guile of the Nazi leader, who quickly manoeuvred the coalition into more direct power for himself.

Hitler called another election on 31 January 1933 to take place on 5 March. However, on 27 February the Reichstag building, the home of parliament, was set on fire and burned down. An unemployed Dutch construction worker named Marinus van der Lubbe was arrested for the crime. Historians remain divided on whether he was solely responsible, involved in a wider plot as the Nazis claimed, or was a scapegoat for a Nazi-orchestrated attack. In any event, he was a convenient propaganda tool for the Nazis and was found guilty of the fire and executed. Meanwhile, the Nazis used the fire to fuel fear of a communist plot and 4,000 people were imprisoned in the ensuing crackdown.

However, it didn't necessarily create the public backlash the Nazis might have been expecting. "It is striking that even with the advantages of incumbency and all the coercion and intimidation they could apply, the Nazis still fell short of a majority in the elections that took place six days after the fire," says Hett. "The real importance of the fire was that it gave Hitler a pretext to pass the Reichstag Fire Decree, which dramatically enhanced the powers of his government and essentially made him a dictator literally overnight."

The decree, signed by President Hindenburg at the urging of Hitler the day after the fire, gave the Nazi leader emergency powers, suspending democratic processes and allowing the party to seek 'justice' by any means it saw fit. While perceived enemies were imprisoned, freedom of speech, assembly, right to own property and fair trial were

What was the SA?

The organisation played a key role in Hitler's rise to power

The Sturmabteilung (meaning Assault Division), commonly known as the SA, Storm Troopers or Brownshirts, was the paramilitary wing of the Nazi Party, originally founded by Adolf Hitler in 1921. It filled its ranks in the early years largely from veterans like Hitler himself, and its primary activity was engaging in street fights with leftist activists. Political violence like this was increasingly common in this era, and not just in Germany.

The brownshirt uniform was inspired by Benito Mussolini's Fascist Blackshirts and SA men were employed to act as security and protection for Nazi rallies or meetings. Even while Hitler moved the party towards parliamentary success and 'legitimacy', the SA continued its violence in the streets and saw its numbers balloon to an estimated 3,000,000 at the height of its power under Ernst Röhm.

The SA was a key tool in the Nazi terror campaign against Jews and left-leaning political figures leading up to Hitler taking power, but was heavily depleted by the Night of the Long Knives attacks. It continued to play a role in the party, but this was greatly reduced as the levers of power and arms of the state came under Nazi control.

"The violence made the Nazis look like the one group that had the strength and guts to take on the communists"

all suspended as well, allowing the Nazis to use the SA to intimidate and imprison virtually anyone who stood against them. It's estimated that around 200,000 people were jailed in this period. The number was so large that the first Nazi concentration camp, Dachau, was opened to handle the new prisoners, where torture and abuse were common.

The ensuing election can therefore not be considered free or fair by any measure despite an 89 percent turnout. While it still didn't give Hitler the majority he needed, his proposal of the Enabling Law that would allow him to bypass the Reichstag and president to make decisions made that irrelevant so long as it passed with a two-thirds majority. With the backing of the conservative German National People's Party (DNVP) and with the left-leaning Social Democratic Party of Germany (SPD) barred from attending the vote on 24 March 1933, Hitler's proposal was passed by 444 votes to 94, a key step in usurping the democratic institutions of the state. "In the wake of this law came what the Nazis called 'Gleichschaltung', or coordination, a process in which any organisation that could possibly form the basis of opposition was abolished or taken over by the Nazis," says Hett. "This process was largely completed by July 1933, when all political parties except the Nazis were formally outlawed."

The other important element of 'Gleichschaltung' was the Nazification of the civil service, in particular the judiciary. The Act for the Restoration of the Professional Civil Service on 7 April 1933 (followed up in 1937 by the German Civil Service Code), allowed for the removal of anyone with a non-Aryan background from the civil service. Combined with the institution of the People's Court the same month, to replace the Supreme Court, the Nazis now had far greater control of lawmaking and the justice system. Alongside this, Joseph Goebbels was made Minister for Public Engagement and Propaganda, giving him control of media, film, theatre, arts and other cultural areas, all of which were redirected to promoting Nazi ideology.

While this gave Hitler more control in the halls of power it was another matter out on the street, where the Nazis had first made their name. As mentioned, the paramilitary SA was growing to millions strong and Hitler saw its head, Ernst Röhm, as a challenger to his leadership who still advocated revolution. Hitler's concern was seemingly fed by Minister of the Interior Hermann Göring and SS chief Heinrich Himmler. The result was the Night of the Long Knives, between 30 June and 2 July 1934, in which senior SA members and other opponents, including former chancellor Kurt von Schleicher, were arrested and many executed without trial.

Röhm was personally placed under arrest by Hitler after having been ordered to attend a hotel in Bad Wiessee, Bavaria. He was pardoned at first but was later given the choice of suicide or execution and, refusing to kill himself, was shot on 1 July by the SS. All of this was done under the guise of stopping a plot to topple the government from within the SA.

Hett points to three ways this helped to consolidate Nazi control of the state: "In murdering some of the more radical Nazi activists, Hitler ended any potential threat to his power from that direction and stabilised his revolution. Second, in so doing he ensured the loyalty or at least support of the army high command, which had been worried about Röhm's desire to use his position as the base for a new army. Third, and often overlooked, many of the victims of the purge were establishment conservatives who had been plotting a coup against Hitler from, so to speak, his right. Their killings put an end to this kind of idea until the army started getting worried again in 1938."

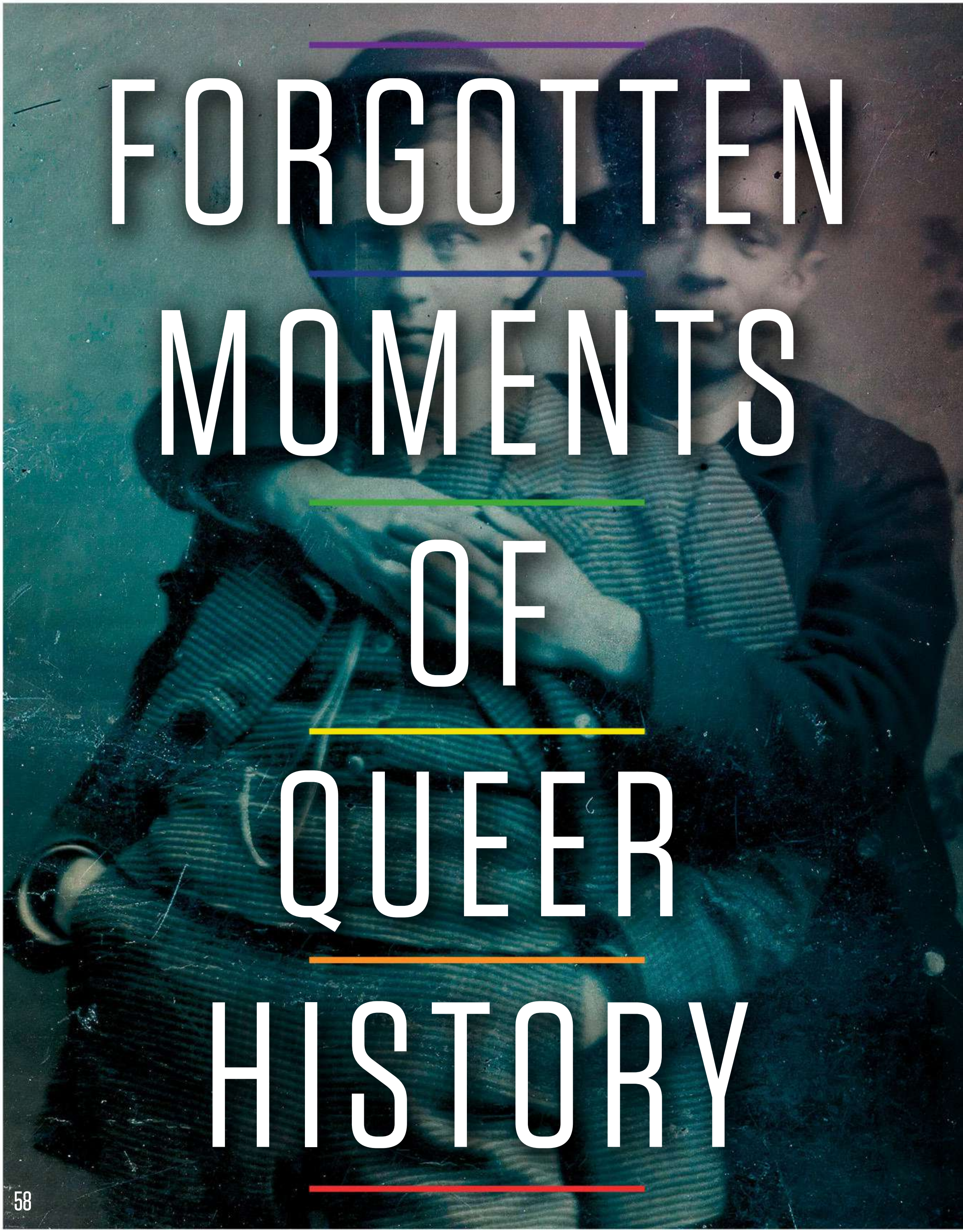
Shortly after this, President Hindenburg died at the age of 87 and a referendum was held on 19 August 1934 to approve the merging of president and chancellor as führer and chancellor. With a turnout of 95.7 percent and 89.3 percent approving, Hitler now had sole leadership, tacitly approved by the German people, the final step in the Nazis' usurping democratic rule. "It's what I would call, to use a phrase from Churchill, 'the end of the beginning'," says Hett. "The referendum that approved Hitler's combining the offices of chancellor and president and becoming designated 'führer and chancellor' completed the crushing of the democratic state that really began with the Reichstag fire. Hitler would always struggle in some ways for full control, however, above all with elements of the armed forces, intelligence and diplomatic services. That struggle forms one of the main narrative threads of the rest of the Third Reich's history."

BELOW-LEFT
The Reichstag Fire was an important catalyst for the Nazis to consolidate power by stoking fear of a communist revolutionary plot

BELOW-RIGHT
Hitler standing with President Paul von Hindenburg, who appointed the Nazi leader as chancellor in 1933

BOTTOM
Thousands gather on the Schlossplatz in Berlin in support of Hitler

All images © Getty Images


FORGOTTEN
MOMENTS
OF
QUEER
HISTORY

To celebrate LGBT+ History Month, we explore 10 overlooked individuals and events in the fight for equality

Written by Callum McKelvie

As queer history continues to be more widely celebrated and explored, scholars are uncovering stories that up until now were lost to time. Individuals who were once condemned as outcasts are now being re-examined and reclaimed. With greater understanding regarding both gender and sexuality, we are able to collectively shed new light on previously overlooked queer stories. This work has uncovered a veritable treasure trove of tales that provide insight on LGBTQ+ life in the past as well valuable lessons for today. While some of the people presented here lived complex and troubled lives, their stories often remain profound examples of the cruelty and discrimination so often faced by queer persons and the bravery shown in the face of it.

EXPERT BIOS

Image by: Holly Hunter

DR ELLIOT EVANS

Elliot Evans is the author of *Queer Permeability: The Body in French Queer Thought from Wittig to Preciado* (2020). They teach on the Master's programme in Sexuality and Gender Studies at the University of Birmingham (UK) and are co-organiser of the interdisciplinary seminar series Critical Sexology.

Image by: M Sharkey

HUGH RYAN

Hugh Ryan is a historian, curator and writer, and the author of *The Women's House of Detention: A Queer History of a Forgotten Prison*, due out in May.

EDWARD CARPENTER

The openly gay man who defied the laws of Victorian Britain and advocated for the acceptance of queer individuals

2x © Alamy

During the 1800s and early 1900s, Great Britain was not a welcoming place to LGBTQ+ persons. In 1895, famed Irish poet and playwright Oscar Wilde was placed on trial for 'gross indecency', creating a national scandal. It may come as something of a shock to discover that a mere 13 years later Edward Carpenter, an openly gay man, published a book entitled *The Intermediate Sex* that argued that homosexuality was a legitimate love that needed to be accepted. "Carpenter was a socialist, a vegetarian and a campaigner for gay rights in turn-of-the-century England," says Dr Elliot Evans. "He was also critical of highly polluting industries and advocated for prison reform. He wrote *The Intermediate Sex*, published in 1908, which argued for a number of 'intermediate' positions aside from 'man' and 'woman'." Deeply influenced by the works of poet Walt Whitman, Carpenter was a strong believer in the reform of society and the return to a national emphasis on rural crafts and lifestyle. Despite homosexuality being illegal in England, Carpenter spent much of his life living with his partner George Merrill in their house Millthorpe, in the Peak District, Derbyshire. They had numerous famous visitors to their home, who admired the fact they were living openly as a gay couple in an era that was hostile to them. Among them was the author EM Forster, who is said to have modelled the hero of his novel *Maurice* on Merrill.

DAVID WOJNAROWICZ

A confrontational artist whose work challenges and critiques the handling of the AIDs crisis

In 2010, the Smithsonian's National Portrait Gallery in Washington became embroiled in controversy when it removed a video from one its exhibitions after it was alleged to have caused offense. In one scene, the video showed a crucifix crawling with ants and caused the Catholic League and Republican Representatives to cry foul. The resulting anger led to a silent protest and a broader discussion about artistic freedom. The artist in question? David Wojnarowicz. "He was an artist, poet and writer who contracted HIV during the early years of the pandemic in New York," says Evans. "He wrote blistering critiques of the politicians and pharmaceutical companies who mismanaged the crisis, and who he saw as simply disregarding the lives of the gay men, people of colour, drug users and sex workers it disproportionately affected." Born in 1954, Wojnarowicz settled in New York during the late 1970s and quickly established himself in the city's East Village art scene. His most famous work, *A Fire In My Belly*, is the same piece that caused the 2010 controversy, a short black and white film mostly created between 1986 and 1987 that was unfinished at the time of Wojnarowicz's death in 1996. "Wojnarowicz's work is by no means 'comfortable' to read or to look at," says Evans. "But its darkness holds a huge amount of power."

© Alamy

HANS SCHOLL

The openly gay man who defied the Nazis when he founded the White Rose resistance group

Along with his sister, Sophie, Hans Scholl was one of the key members of the White Rose – a resistance group that openly denounced the Nazis as well as revealing details about the Holocaust. Hans, born in 1918, was only 19 when he was arrested for membership of a forbidden youth movement, but was eventually placed on trial for engaging in a homosexual affair when he was 16. The relationship had taken place when Hans was a member of the Hitler Youth and had been with another boy, who later divulged details of the romance to the Gestapo. While awaiting trial, Hans wrote to his parents that he was "not afraid," and "even if I can't justify myself in an open court, I can justify myself to myself." During the trial the judge dismissed the relationship as a "youthful failing," and Hans was acquitted. But his anger at his treatment, as well as that of others, led him to create the White Rose movement. The group distributed leaflets and sprayed anti-Nazi graffiti and slogans on buildings. Six pamphlets were published in their thousands, but eventually both Hans and his sister were caught and arrested while distributing leaflets at Munich University. After a long trial both were sentenced to execution by beheading, a punishment reserved for 'political traitors'. As he was led to his death, Scholl proclaimed: "Long live freedom!"

© Getty Images

ROBERTA COWELL

The first British woman to undergo male-to-female gender reassignment surgery was also a WWII pilot and racing driver

In 1950 Roberta Cowell, born Robert, met Michael Dillion, a female-to-male trans person and physician who was the first British person to undergo phalloplasty surgery. After lengthy talks with Dillion, Cowell decided to have gender reassignment surgery herself, performed by Sir Harold Gillies, considered by many to be the father of plastic surgery. As news of the operation became public Cowell faced constant shaming and transphobia, as well as struggling financially due to a lack of work. This may have led to Cowell's views towards gender reassignment surgery changing in her later years, stating: "Many of those people will regret the operation later. There have been attempted suicides." In 1972 Cowell also said that she had a rare chromosomal disorder known as 'XX Male Syndrome' and that individuals with XY chromosomes who underwent gender reassignment surgery had turned themselves into "freaks". Why Cowell felt the need to distance herself from other trans individuals remains unknown, though it's possible it may have been linked to the discrimination and abuse she faced in the years after her operation. After a final interview in 1972, Cowell retired from public life and for a long time was all but forgotten. It was only in 2013, two years after her death, that the *Independent* newspaper reported her passing. Despite Cowell's later views her transition remains an important moment in the history of transgender British people.

© Getty Images

HARRY ALLEN

This female-to-male trans individual was a rebel of the Pacific Northwest

Born Nell Pickerell in 1882, Harry Allen (sometimes Livingstone) lived as a man when to do so was not socially acceptable. The media of the time had little understanding and even less respect for a trans individual and portrayed Allen as a fragrant seducer and womaniser. Allen had a difficult childhood, with a father who was abusive and alcoholic. At 18 the troubled young man left home and almost immediately gained the attention of the press as a subject of whimsy and amusement due to their being seen as a woman wearing men's clothing. Allen reportedly left a trail of broken hearts and a number newspaper stories of attempted suicide by women who'd fallen in love with him. The press suggested that this was due to Allen being trans and turned him into a figure of notoriety. Allen had legitimate explanations for the stories and solid denials for those that the papers had flagrantly made up. Despite this Allen soon developed a reputation as an outlaw. His reputation made him a target for law enforcement and he regularly found himself arrested and imprisoned. In the early 1910s Allen was interviewed by Miriam Van Waters, a prison reformer and anthropologist, who upon meeting Allen stated that his criminal record was "the result of discrimination." Allen passed away in 1922 at the age of 40. He remains an important example of the damage that can be caused by media and societal discrimination and abuse towards trans individuals.

Image source: wiki/crosscut.com

© Getty Images

GLADYS BENTLEY

A 1930s lesbian singer and performer who often wore a top hat and cane and was flanked by a troupe of drag queens

Often seen performing in her signature white tuxedo, top hat and cane while singing racy and provocative songs, Gladys Bentley was a star of 1930s New York nightlife. Bentley began her musical career in Harlem at 'rent parties', events where people would help to pay for their lodgings by hosting large house parties with alcohol and live music, charging for admission. She soon began performing in clubs where she developed a unique style, dressing in traditional men's evening wear, something that at the time was still seen as taboo. Often advertised as a 'male impersonator' due to her deep booming voice as well as her aforementioned clothing, Bentley overtly flirted with women in the audience, giving her acts an even more salacious edge. Bentley was always open and frank about her sexuality, appearing to have fun in baiting the press who hounded her. Once Bentley even informed the gossip column of a magazine that she had gotten married to a white woman. Although the marriage appears never to have taken place, she delighted in toying with the more prudish members of the press. In the 1950s the anti-communist sentiment that swept the United States was accompanied by an anti-gay one and Bentley claimed to have undergone conversion therapy, as well as marrying a man. However, she remains an astounding example of a woman who openly flaunted her sexuality and used performance as a means to defy convention.

CLAUDE CAHUN

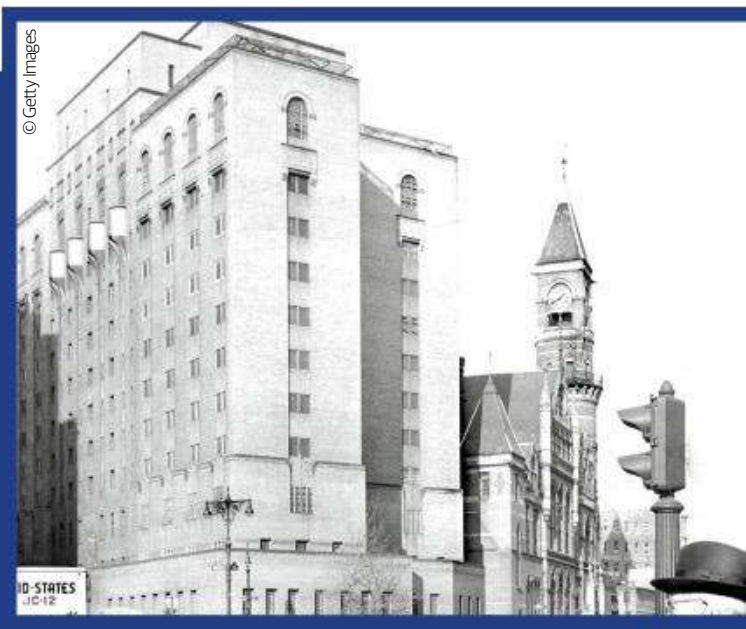
An artist who used their work as a weapon against the Nazis

Being a surrealist artist whose work explored gender and sexuality in the first half of the 20th century would have always required courage, but doing so under the iron fist of the Nazis shows the extreme bravery of Claude Cahun. Cahun, born Lucy Renee Mathilde Schwob in 1894, is described by the Archives of Women Artists Research and Exhibitions as "the Queen of the photographic self portrait", and they used their art to fight back against the Nazis. "Cahun was a writer, photographer and artist of the avant-garde," explains Evans. "They were born in France but moved to Jersey, and were active in the resistance when the island was occupied by the Nazis." Here Cahun, along with their partner Marcel Moore, created anti-Nazi photomontages, which they left to cause distrust and anxiety among the troops. They also created leaflets to distribute among the locals of Jersey, and such was the impact of their work that the Nazis believed the couple to be the leaders of a large-scale resistance group. Cahun and Moore were arrested and sentenced to death, but were saved when the island was liberated in 1945. Cahun continued to live and work on Jersey until their death in 1954 at the age of 60. Cahun created numerous works of art that explored sexuality, gender and personality. "They should be remembered for their wonderful spirit of resistance, both in relation to the Nazi occupation but also to the gender and sexual roles expected of them during that period in France," says Evans. "Cahun is not unknown but their bravery and incredible artistic contributions are nowhere near enough celebrated."

© Alamy

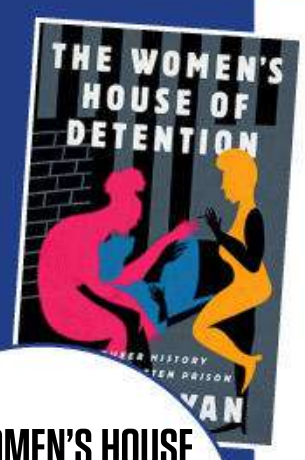
THE WOMEN'S HOUSE OF DETENTION

Between 1932 and 1974, New York was home to a women's prison, which became an oft-forgotten hub of queer culture


© Getty Images

For over 40 years a severe looking building dominated the skyline of New York's Greenwich Village: The Women's House of Detention. Famed for its art deco design, this women's prison became something of a hive of both lesbian and trans masculine culture. The detention centre also played a role in one of the most important moments in queer history. "An interesting element of the Stonewall uprising that is really forgotten is that the prison was 500 feet away from the Stonewall Inn," explains Hugh Ryan, author of *The Women's House of Detention*. "In fact, the incarcerated women and trans masculine individuals had windows that looked out onto the street. The night of the riots, there are women who write about seeing a riot inside the prison. In fact, many prisoners set fire to their belongings and threw them out the windows while chanting 'gay rights, gay rights, gay power!'"

The history of the detention centre goes back to the beginning of the 20th century, when New York's 'Night Court' attempted to hold and try suspected sex workers. "There is a law that mandates that there be a convenient detention centre for women, not where they will be incarcerated but where they will be held as they are being tried," says Ryan. However, following the Great Depression the concept of the detention centre changed and instead it became a prison, holding both those who were awaiting trial and those who had been convicted. Over the following decades the centre became a place where queer persons met like-minded individuals. Incarcerated in 1944 for possession of drugs, Florrie Fisher would later write in her autobiography that: "During the very first sentence I ever served, in the House of D, I discovered I could get emotionally involved with another woman. She was the first of about ten women I had lesbian relationships with during my years in jail." Soon lesbians and trans masculine persons began to refer to the House of D as 'the country club'. It was closed in 1971. Now, over 50 years after the Stonewall riots, why is the history of The Women's House of Detention largely forgotten? "We don't ever talk about queer people in prisons, it feels like we don't want to talk about them as important to the story of queer history," says Ryan. "They're ancillary, they're part of the riot that are never named. But if we pull the frame back a little bit we see that there is all this stuff that is knitted together."



THE WOMEN'S HOUSE OF DETENTION: A QUEER HISTORY OF A FORGOTTEN PRISON IS OUT IN MAY FROM BOLD TYPE BOOKS

MARY JONES

This African-American sex worker defied the conventions of 1800s America, despite constant mockery

Born Peter Sewally, Mary Jones was a sex worker who in 1836 was arrested for stealing a wallet from Robert Haslem, a white mason worker. Following their arrest, Jones was searched and it was then that the constable realised Jones was biologically male. Jones appeared in court, according to *The New York Sun*, "neatly dressed in female attire", with the *New York World* stating that they were dressed "elegantly, and in perfect style". Throughout the proceedings Jones was berated and laughed at, with all manner of cruel jokes made at their expense. At one point, their wig was ripped off, resulting in a tremendous roar of laughter, and a malicious cartoon mocked them as "the horrific man-monster". Convicted of grand larceny, Jones was sentenced to five years in prison. Jones was also dubbed 'Beefsteak Pete', the nickname deriving from their prosthetic (possibly cow leather or some other such material) attached to a girdle that imitated female genitalia. Now Jones is remembered as a figure who defied convention, even while being paraded in front of a court and cruelly mocked.

Image source: wiki/digitaltransgenderarchive.net

COMPTON'S CAFETERIA RIOT

This act of militant queer resistance in the US was three years before Stonewall

©Alamy

While the 1969 Stonewall Riots are rightly regarded as a watershed moment in queer history, three years earlier in a small all-night cafeteria in San Francisco a group of trans women and queer persons stood up to police harassment in what is considered the first recorded act of queer resistance. Compton's Cafeteria was a safe haven for trans individuals, but police regularly raided it and harassed its patrons. During one such raid a trans woman threw a mug of coffee in the face of one of the officers. Chaos erupted and the violence spilled out into the street, where a police car was set ablaze. Many of those involved were arrested and some were imprisoned. One of Compton's regulars, Felicia Flames, said: "We didn't give a shit about organising, we were just trying to survive." Despite its importance, the Compton's Cafeteria Riot was largely forgotten and is only now being given the attention it deserves.

Union troops break through the Confederate line on the second day of the battle, sparking a Confederate retreat south

Greatest Battles

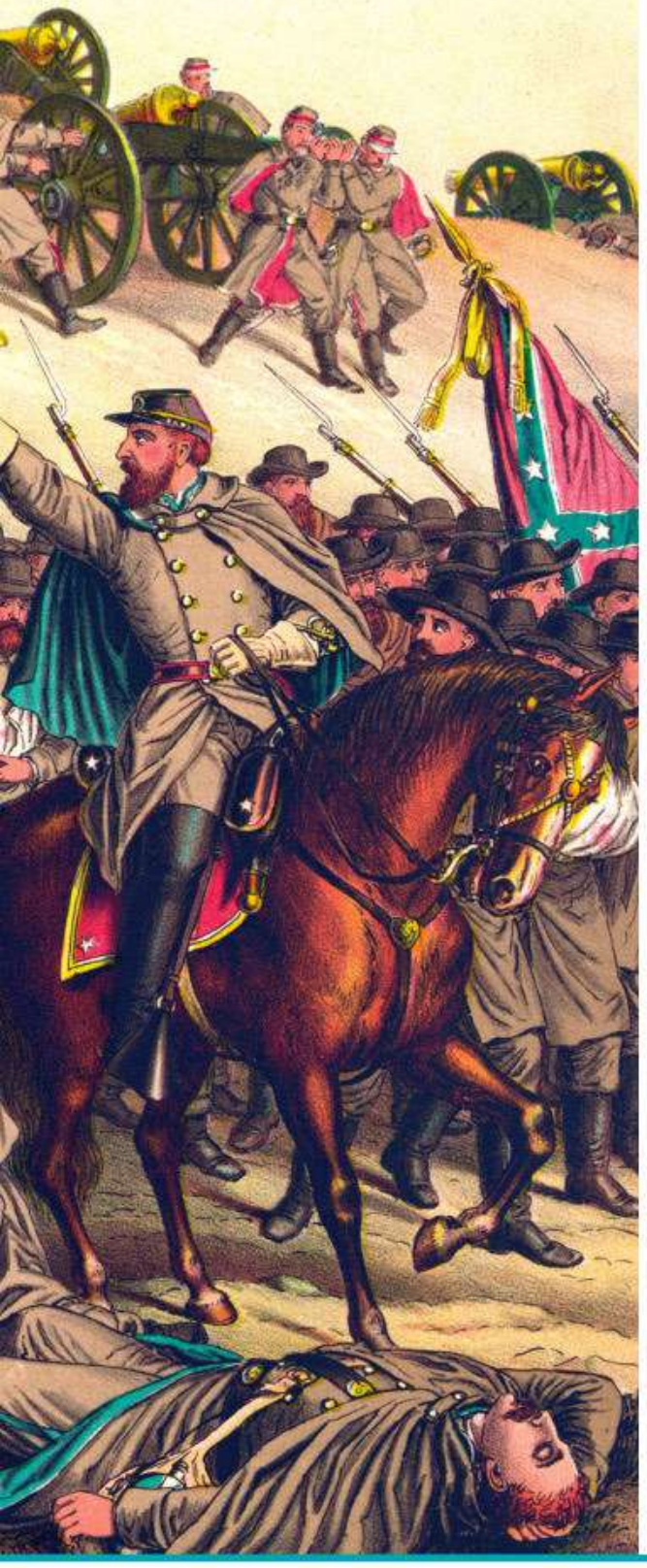
BATTLE OF NASHVILLE

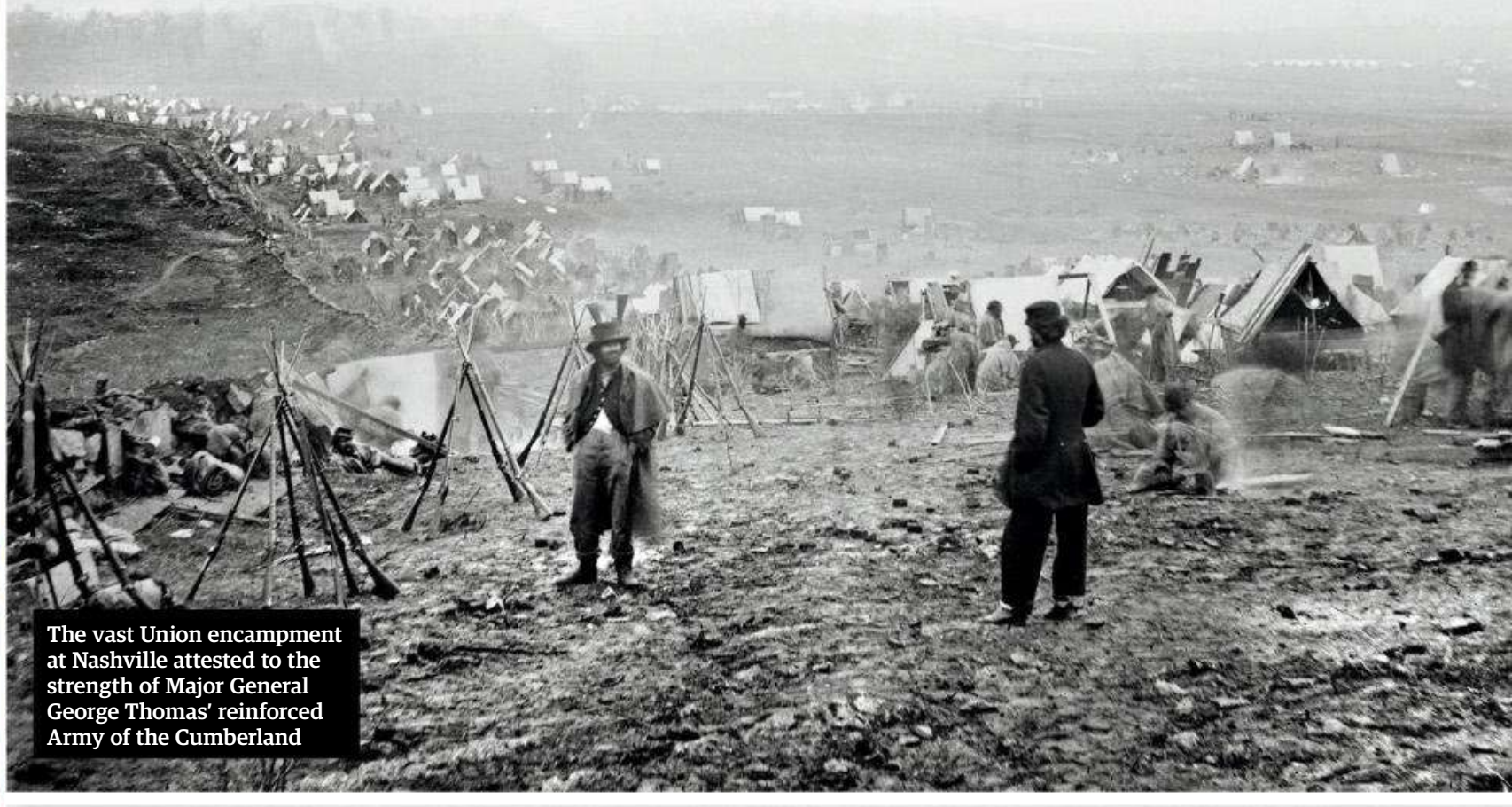
CENTRAL TENNESSEE, 15-16 DECEMBER 1864

Written by William E Welsh

The battered armies of the Confederate States of America faced near-certain defeat by autumn 1864. General Robert E Lee, commanding the Army of Northern Virginia, was besieged in the Richmond-Petersburg sector by the Army of the Potomac under the watchful eye of General Ulysses S Grant, whom President Abraham Lincoln had made the commander of all Union armies in March 1864.

The Army of Tennessee under the command of General Joseph Johnston had been steadily retreating through northern Georgia since Major General William T Sherman began his offensive to capture Atlanta in March 1864. Sherman had a grand army composed of three formerly regional armies named after the Ohio, the Cumberland and the Tennessee rivers that totalled 112,000 troops.





The vast Union encampment at Nashville attested to the strength of Major General George Thomas' reinforced Army of the Cumberland

This photo shows the inner line of Union Army defences at the Battle of Nashville

3x© Alamy

Sherman had reached the Chattahoochee River just north of the city in early July. Confederate President Jefferson Davis, who was disappointed with 57-year-old Johnston's performance, sacked him on 17 July and replaced him with the much-younger General John Bell Hood.

Hood, a 33-year-old Kentuckian who had graduated in West Point's Class of 1853, had a reputation as a fighter from his days commanding a brigade and later a division in the Army of Northern Virginia. While Hood's fighting spirit was undiminished, his body had been ravaged by injuries suffered in battle.

Initially Hood had 60,000 troops with which to fight off Sherman's legions. He attacked various parts of the Union juggernaut at different points around Atlanta between 20 July and 31 August. After these four bloody clashes, the fiery Confederate commander had nothing to show for his efforts. The grinding battles resulted in 16,000 Confederate casualties.

As August drew to a close, Hood abandoned Atlanta and Sherman took possession of it on 2 September. In late October Hood devised a plan to invade Tennessee in the hope of forcing Sherman to follow him. If Hood could capture Nashville it'd boost Confederate morale and perhaps enable Hood to continue north into Union territory. With Confederate president Davis' approval, he prepared to invade Union-controlled Middle Tennessee.

THOMAS MUST DEFEAT HOOD

While Sherman prepared to march the best 60,000 troops in his army from Atlanta through the heart of Georgia to Savannah, he tasked Major General George Thomas with preventing Hood from retaking occupied territory in Middle Tennessee. Of his remaining troops, Sherman left some to garrison Atlanta and sent the rest to Thomas.

Thomas, who had graduated from West Point in 1840, had a knack for defensive tactics, as shown by his brilliant rearguard action as a corps commander at Chickamauga in September 1863. He had single-handedly saved Major General William Rosecrans' Union Army of the Cumberland from destruction. In recognition of his achievement, President Lincoln replaced Rosecrans with Thomas in October 1863.

Thomas arrived in Nashville in late October to oversee its defence and defeat Hood. The forces under his control were scattered throughout the region. They included 8,000 garrison troops in

Nashville; a Provisional Detachment of 8,500 troops in Chattanooga led by Major General James Steedman; and 30,000 veteran troops in Major General David Stanley's IV Corps and Major General John Schofield's XXIII Corps in Pulaski, Tennessee. In addition, Major General Andrew J Smith's 9,000-man XVI Corps received orders to march from Mississippi to join Thomas in Nashville. Thomas also had 9,000 cavalrymen under the command of Brigadier General James Wilson, but they needed to be refitted with fresh horses and new carbines for the coming campaign.

RASH DECISION AT FRANKLIN

Hood's army set out for Nashville on 20 November. His army numbered 32,000 infantry organised into three corps and 6,000 cavalry. He hoped that his march into Middle Tennessee would compel Sherman to pursue him, but Sherman had already given Thomas the forces necessary to contain Hood. Thomas instructed Schofield to offer battle to Hood if necessary to slow his advance northward to allow time for more Union reinforcements to arrive in Nashville. Schofield had great respect for Hood's capabilities as a commander.

Hood's army easily bypassed Pulaski to the west, reaching Spring Hill, Tennessee, on 29 November in the rear of Schofield's position. Expecting Schofield to force his way through the Confederate army, Hood planned to ambush Schofield's army but his corps commanders failed to successfully carry out his orders. Hood shared the blame for the debacle in that he had retired for the night and was not present at the front when Schofield marched right past the Confederate bivouac that night.

Schofield reached Franklin, which was 32km south of Nashville, the following morning. Hood, who was furious that his generals missed an opportunity to destroy or heavily damage Schofield's army, ordered what turned out to be a very costly frontal attack against Schofield's troops in pre-existing earthworks at Franklin. Among the 6,250 Confederate dead and wounded were six Confederate generals. Hood's decision to risk a costly attack against entrenched troops showed not only that he was rash, but also that he lacked the skills and experience necessary for high command.

HOOD ENTRENCHES AT NASHVILLE

Federal forces had held the capital of Tennessee since February 1862. By December 1864 the city was protected by an inner and outer fortified belt, its flanks anchored on the Cumberland River.

Schofield reached Nashville on 1 December, and Hood arrived the following day. The Confederate commander undertook a partial siege of the city, entrenching his army on a 6.5km front along an arc of hills south of Nashville. Lieutenant General Alexander Stewart's corps held the Confederate left along Hillsboro Pike, Lieutenant General Stephen D Lee's corps held the centre, and Major General Benjamin Cheatham's corps held the right along the Nashville & Chattanooga Railroad.

The Confederate left was the most vulnerable to attack because beyond the Hillsboro Pike there was ample room for Thomas to manoeuvre his troops for a large-scale attack. Hood instructed Stewart to refuse his flank and strengthen his earthworks by constructing five redoubts, each of which housed two or four cannon and 100 infantry.

Hood's siege lines were from between one to three kilometres south of the Union fortifications protecting Nashville. Hood hoped that in the coming days Thomas would wreck his army trying to dislodge the Confederates from their position.

Hood sent Forrest's cavalry to the southeast to tear up sections of the Nashville & Chattanooga Railroad. Thomas decided not to send Wilson's cavalry to engage Forrest because of its poor condition, so he sent the Union cavalry across the Cumberland River to Edgefield to rest and refit.

GRANT BROWBEATS THOMAS

When Thomas informed Washington that it would be at least ten days before he launched offensive operations against the Confederate Army of the Tennessee encamped outside his fortifications, Grant demanded immediate action to prevent Forrest's troopers from destroying bridges and track along the Nashville & Chattanooga Railroad.

With each passing day that Thomas failed to attack Hood, Grant grew more incensed. Bowing to Grant's wishes, Thomas scheduled an attack for 7 December, but an ice storm struck the region, making it unrealistic to take offensive action until the weather improved.

During this time, Thomas put the final touches to his battle plan. Steedman's Provisional Detachment would launch a diversionary attack against the Confederate right wing to pin down Cheatham's corps. The main attack would consist of a 'left grand wheel' to strike that portion of Stewart's line along the Hillsboro Pike. Brigadier General Thomas Wood's IV Corps and Major General Andrew J Smith's XVI Corps would lead the attack, and Schofield's XXIII Corps would follow in reserve. Wilson's cavalry would cover the army's southern flank against a possible attack by Forrest.

The weather began to improve the next day, but Thomas still didn't attack. At that point, Grant opted to travel from Petersburg, Virginia, to Nashville to take command himself. But Thomas attacked Hood before Grant entrained for Tennessee.

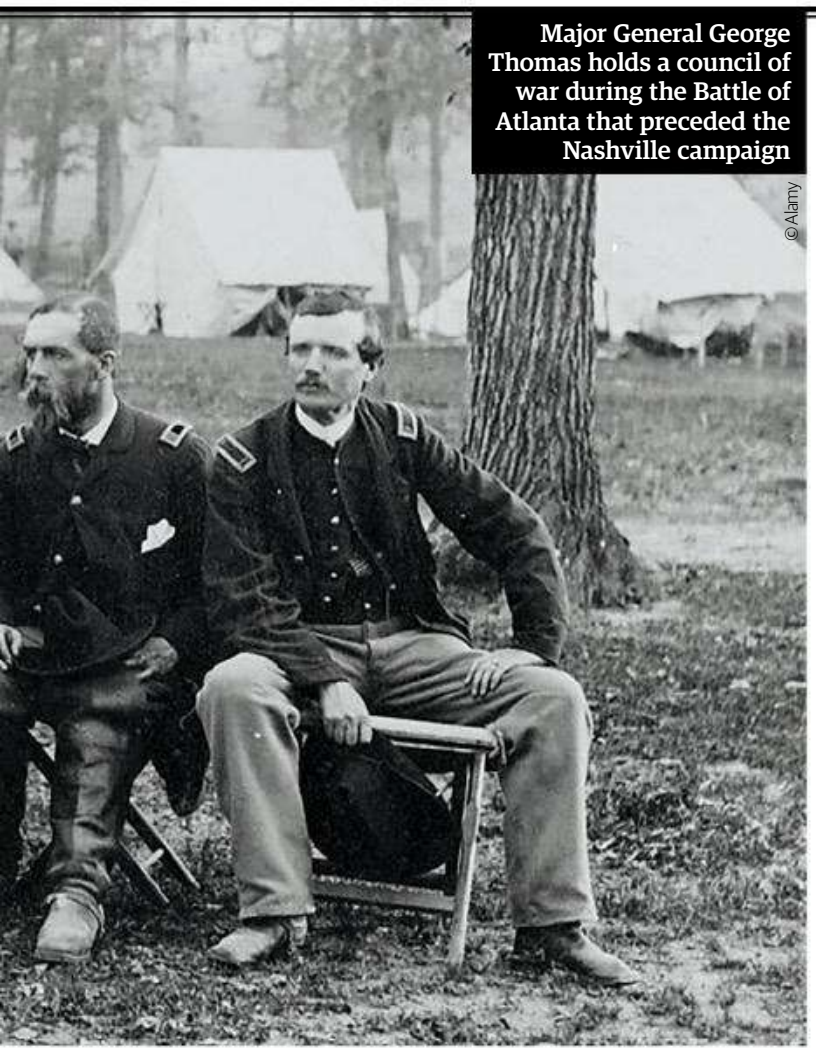
YANKEES STORM REBEL REDOUBTS

Thomas took up a position in the centre of the outer fortified belt to observe the progress of the Federal attack. A thick fog clung to the landscape on the morning of 15 December as the ground continued to thaw. Steedman's diversionary attack in the morning stalled in the face of determined Confederate resistance, and his effort failed to prevent Hood from shifting forces later in the day from the right wing to the left one.

As the three Union infantry corps began their left grand wheel, Stewart's 4,800 Confederates, outnumbered five to one, watched with unease as a 3km-long Union line of battle thick with regimental flags and guidons headed their way.

Wood's divisions attacked the northern half of Stewart's line, while Smith's divisions attacked the southern half of his line. Before Smith's men could attack the earthworks, though, they had to clear the Rebels from Redoubts 3, 4 and 5, which were situated outside of the main line of trenches.

While veteran Confederate soldiers in the north held their ground against the Federals, the southern end of Stewart's line came under attack from cavalry and infantry backed by rifled guns firing



Major General George Thomas holds a council of war during the Battle of Atlanta that preceded the Nashville campaign

© Alamy

solid shot and fused shells. Wilson's troopers on the far right of the Union line had an advantage thanks to their newly issued Spencer carbine repeaters.

When Thomas saw a large gap open as the two forward infantry corps veered away from each other, he ordered Schofield's XXIII Corps to fill the space between them and add its weight to the attack.

HOOD REINFORCES WAVERING FLANK

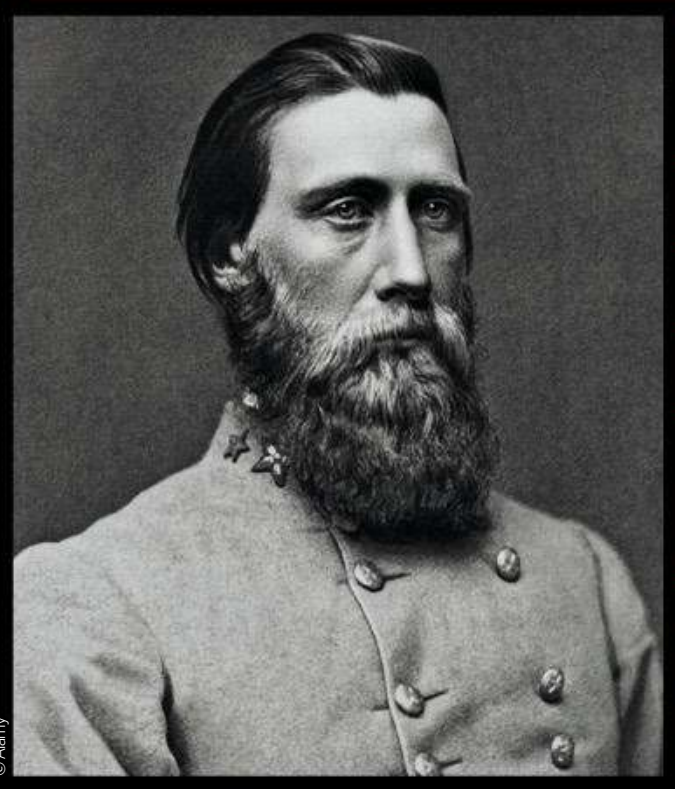
Hood ordered Major General Edward Johnson's Division of Lieutenant General SD Lee's corps in the centre to reinforce the left flank when he saw that it was the target of the Union army's main attack. The first two brigades to arrive deployed on the south end of Stewart's line where they were desperately needed to prevent his flank from being turned.

Smith attacked Redoubts No.4 and No.5 with overwhelming force. Dismounted troopers of the 2nd Iowa Cavalry with their repeating carbines spearheaded the attack on Redoubt No.5 and were assisted by Smith's infantrymen. After a brief melee the surviving Confederates retreated to the main line along the Hillsboro Pike. The combined force of the 5th Cavalry Division and elements of the Union IV Corps captured Redoubt No.4 shortly afterwards.

As Colonel Sylvester Hill of Smith's Corps prepared to lead his infantry brigade in a charge to capture Redoubt No.3, his commanding officer, Brigadier General John McArthur, advised him to wait for additional troops to support him. Hill ignored the general's advice.

Although his men captured the redoubt, a Rebel marksman shot Hill in the head, killing him. Angered by Hill's death, Colonel William Marshal, the commander of the 7th Minnesota regiment, led his 200 men in a charge that so intimidated the Confederates in Redoubt No.2 that they fled without putting up any resistance.

CONFEDERATE ARMY



© Alamy

JOHN BELL HOOD

General Hood had studied under Union commander Thomas at Westpoint, but volunteered for his adopted state of Texas when the Civil War began. Hood fought at Gettysburg, where he was severely wounded and lost the use of his left arm. He was hurt again at Chickamauga, where his right leg was amputated.

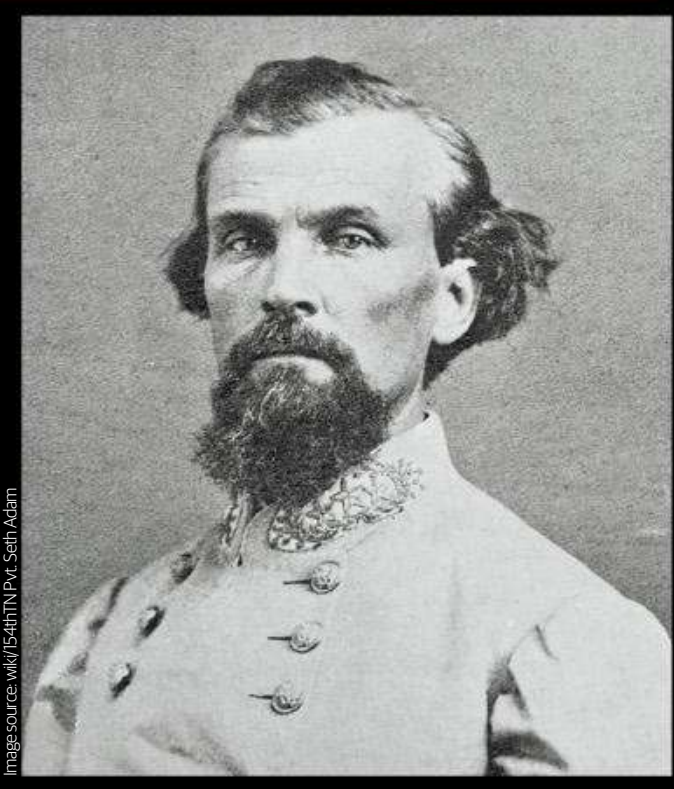
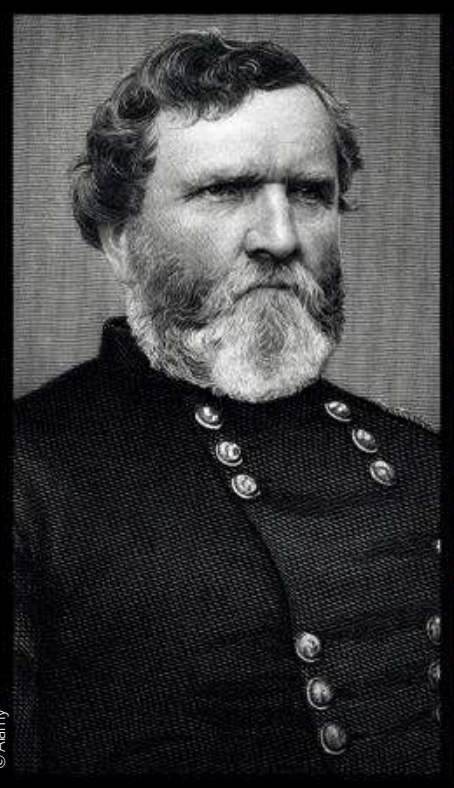


Image source: wiki/154thTN Pvt. Seth Adam

NATHAN BEDFORD FORREST

Forrest was a cotton plantation owner and slave trader before the war and enlisted as a private in 1861, rising to the rank of general. At Nashville his actions allowed Confederate survivors to escape. After the war, Forrest was the first Grand Wizard of the Ku Klux Klan, from 1867 to 1869.

UNION ARMY



© Alamy

GEORGE H THOMAS

A major general of the Western Theatre of the American Civil War, Thomas was born in Virginia but chose to fight for the Union as a Southern Unionist. He had previously fought in the Mexican-American War and played a role in several pivotal battles during the Civil War to protect the Union.

Image source: wiki/Library of Congress

JAMES B STEEDMAN

Steedman was a general in the Civil War and played pivotal roles in Perryville, where he saved a whole division from being routed, and at Chickamauga, where he supported Thomas and helped the remaining Union soldiers retreat after their defeat. He reunited with Thomas at Nashville.

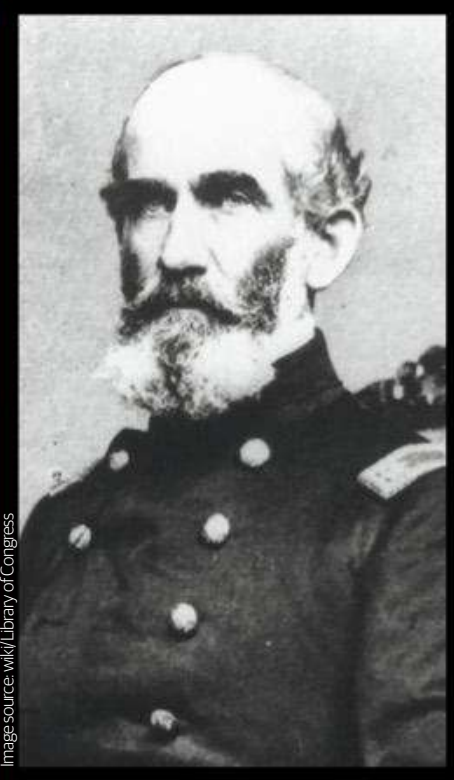


Image source: wiki/Library of Congress

ANDREW JACKSON SMITH

General Smith's most famous victory was over the Confederates at the Battle of Tupelo earlier in 1864. He joined Thomas at Nashville and is credited with playing a significant role in the Union victory as his men attacked the Confederate Army's south flank.

The riflemen of Johnson's two advance brigades on the far end of Stewart's line found themselves under heavy artillery fire from the rifled Union guns, and they fell back unexpectedly.

The rout of Johnson's advance brigades triggered the collapse of Stewart's line at 4pm. Stewart ordered his division commanders to reform their troops nearly a mile east along the Granny White Pike. Total disaster was diverted not only by the arrival on the Confederate left of Johnson's two remaining brigades, but also by the arrival of 1,500 troops from Cheatham's corps that Hood had hurried to the point of crisis. Nightfall put an end to the fighting.

Union officers in the US Army's telegraph office in Washington on 15 December received a message late that night from Thomas stating that his troops had driven back the enemy from one to three miles.

Hood's army, already at a great disadvantage, was extremely low on manpower by the end of the day on 15 December. He had suffered 2,200 killed, wounded and captured on the first day of the battle. True to his nature, Hood intended to stand his ground because at that point he had few strategic options remaining. He believed that he could still bleed the Union army if his troops could hold a contracted line that stretched for 3km from Shy's Hill on the west to Overton Hill on the east.

In preparation to receive a renewed Union assault the following morning, Hood placed Stewart's badly battered corps in the centre. The Confederates held strong positions on fortified hilltops on each flank. Cheatham's corps deployed on the left side of the Confederate battle line atop Shy's Hill, and SD Lee's corps took up positions on Overton Hill on the right.

UNION TROOPS ROUT CONFEDERATES

Thomas opened his attack the following day by sending elements of Wood's IV Corps against Major General Carter Stevenson's Division of SD Lee's corps atop Overton Hill. The Union troops advanced at the enemy in three ranks. Well-entrenched Confederate troops backed up by massed artillery repulsed Wood's attack. Next, Thomas ordered Steedman's Colored Troops to assail the hill at midday, but this second attack also floundered in the face of determined Confederate resistance.

Union attacks occurred along the entire length of the Confederate position in the late afternoon. When Union troops attacked Cheatham's men on Shy's Hill at 4pm, his men could not hold them off. At the same time, Wilson's cavalry rode around Cheatham's flank. At that point, the Southern troops on the left and centre fled towards Franklin Pike. Realising he was defeated, Hood ordered a general retreat south along the Franklin Pike.

Hood suffered 1,500 killed and wounded, as well as 8,500 captured in the two-day battle. Altogether, he'd lost nearly one-third of his army in the battles at Franklin and Nashville. Although Thomas suffered 3,000 casualties at Nashville, his much larger army could more easily absorb the losses. On 18 December Grant telegraphed his congratulations to Thomas for what he called a "great victory."

01 Union diversionary attack fails

A diversionary attack by Union forces against the Confederate right on the morning of 15 December encounters fierce resistance from entrenched veteran troops.

02 Confederate left flank threatened

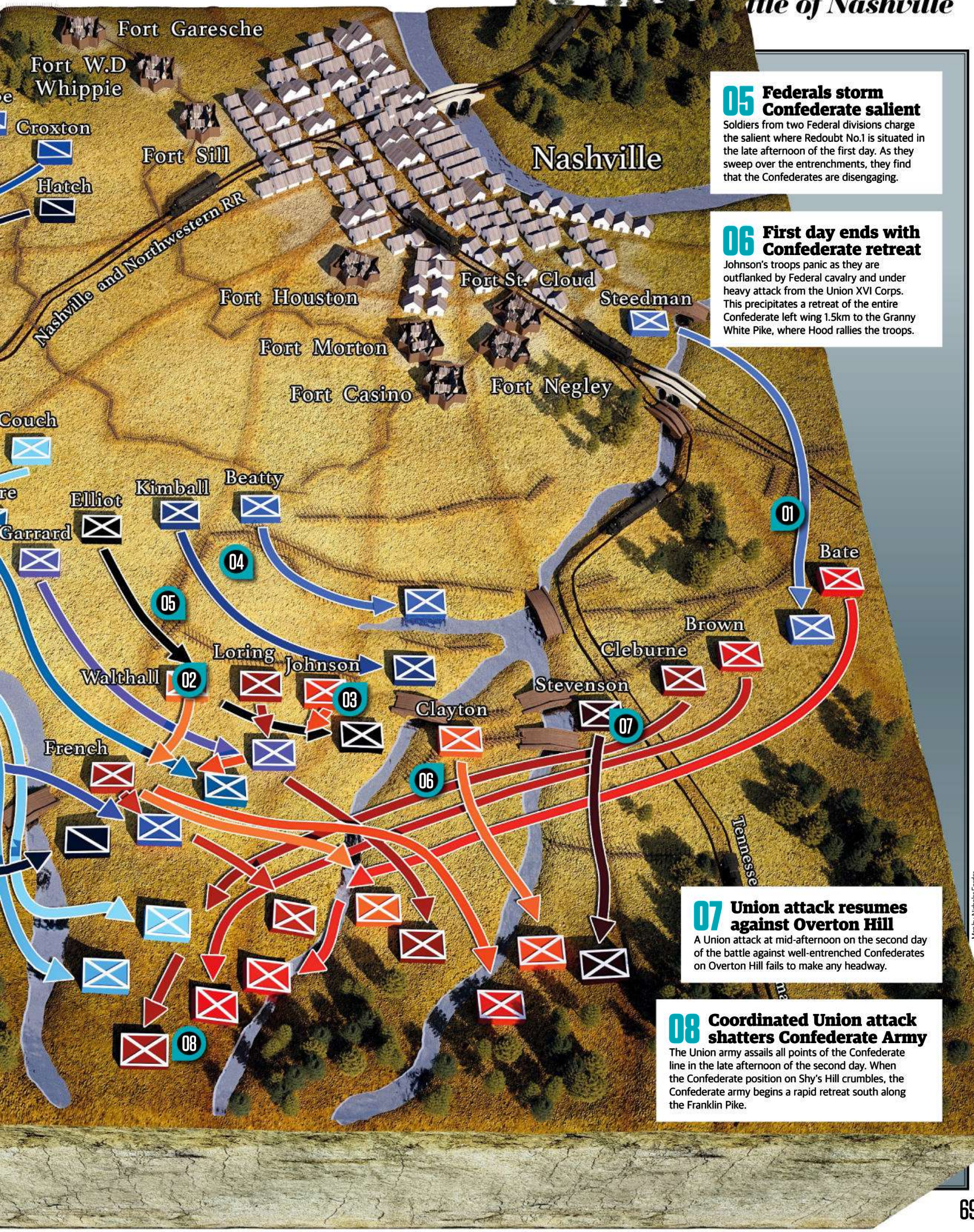
Union cavalry armed with repeating carbines working in tandem with infantry capture redoubts No.4 and No.5 in the early afternoon of the first day. This enables the cavalry to begin to turn the Confederate left flank.

03 Hood reinforces his left

General Hood pulls Major General Edward Johnson's division from the Confederate centre and sends it to the left where two brigades of soldiers, the first to arrive, deploy behind a stone wall along the Hillsboro Pike in an effort to shore up the endangered flank.

04 Bloody fight for Montgomery Hill

Charging masses of Union infantry carry the first line of Confederate trenches on the crest of Montgomery Hill, only to run headlong into a wall of resistance on the reverse slope. Confederates fire heavy volleys that check the Union advance.



05 Federals storm Confederate salient

Soldiers from two Federal divisions charge the salient where Redoubt No.1 is situated in the late afternoon of the first day. As they sweep over the entrenchments, they find that the Confederates are disengaging.

06 First day ends with Confederate retreat

Johnson's troops panic as they are outflanked by Federal cavalry and under heavy attack from the Union XVI Corps. This precipitates a retreat of the entire Confederate left wing 1.5km to the Granny White Pike, where Hood rallies the troops.

07 Union attack resumes against Overton Hill

A Union attack at mid-afternoon on the second day of the battle against well-entrenched Confederates on Overton Hill fails to make any headway.

08 Coordinated Union attack shatters Confederate Army

The Union army assails all points of the Confederate line in the late afternoon of the second day. When the Confederate position on Shy's Hill crumbles, the Confederate army begins a rapid retreat south along the Franklin Pike.

Map by: Nicholas Forder

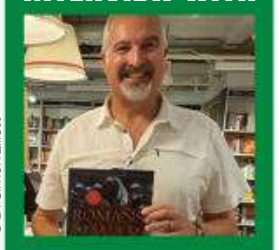
What If...

BOUDICCA'S REVOLUTION HAD SUCCEEDED?

In 60-61 CE the queen of the Iceni tribe led a bloody rebellion that very nearly ended the Roman occupation of Britain

Interview by David J Williamson

INTERVIEW WITH



© Dr Simon Elliott

DR SIMON ELLIOTT

Dr Elliott is a bestselling author, historian, archaeologist and broadcaster, with books such as *Roman Conquests: Britain*. In June 2022 he leads his week-long tour 'Boudicca: Heroic Queen of Britannia' for Hidden History Travel.

At the time of Boudicca, the Roman occupation of 'Britannia' was relatively new, but there was already a form of peace and mutual acceptance, even co-existence, with many of the native tribes, the Iceni included. But the tiger will always use its claws, and the opportunity for Rome to increase its wealth, territory and power after the death of Iceni king Prasutagus in c.60-61 CE was too good to miss. The resulting violence and dishonouring of the Iceni sparked a revolt against the Romans that would settle the balance of power in Britannia for centuries to come.

How were the Boudiccan rebels able to initially defeat the Romans in the revolt the queen led in c.60-61 CE?

At the heart of this answer is the specific time when the Boudiccan Revolt broke out. This was effectively the halfway point in the Roman campaigns of conquests in Britain in the 1st century CE. This had begun with the Claudian invasion in 43 CE under Aulus Plautius which, by the end of that year, had established the capital of the new province in modern Colchester. (Previously Camulodunum, capital of the native British Catuvellauni.) It ended with Agricola's final campaign around 83 CE when he defeated the Caledonians at the Battle of Mons Graupius in the Grampians, and then ordered the Classis Britannica regional fleet to circumnavigate the main island of Britain. As each stage of conquest moved forward step by step from southeast to northwest, the Romans set up a series of 'stop lines' to allow them to plan their next advance. Once ready, a new campaign then began. This is what was happening in the period immediately prior to the Boudiccan Revolt when, after a pause, the governor Gaius Suetonius Paulinus began a new campaign to subjugate the northwest of Wales. His eye was off the ball to his rear when, after the death of their client king Prasutagus, Roman mistreatment of his Iceni tribe in north Norfolk led to Prasutagus' widow Boudicca leading her revolt. The Romans were caught cold because their legions were deployed so far away: legio XIV Gemina and legio XX Valeria Victrix were with Paulinus, legio II Augusta was in Exeter, and legio IX Hispana in was southern Lincolnshire. In short, the Romans completely overplayed their hand in terms of civil government when trying to incorporate the territory of the Iceni into the province, and when things went badly for them they didn't have the available military resources to deal with the fall out.

How was Boudicca able to rally support for her cause?

Historians, ancient and modern, have often focused on the Iceni response to their disastrous rift with the Romans, but we should remember this was a new province, with the tribes of the south east subjugated longest. The nobility of the

© Alamy

Main image sources: © Alamy, © Getty Images

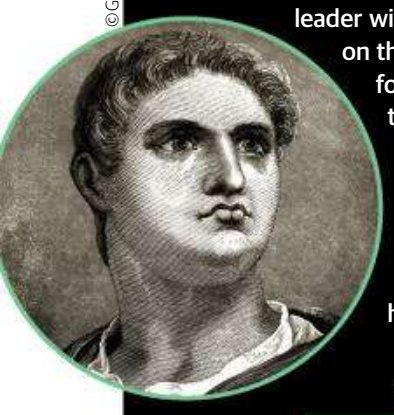
RIGHT
Governor Paulinus eventually defeated Boudicca and saved Rome's reputation

THE PAST

C.60-61 CE

THE DEATH OF PRASUTAGUS

Even though he may have had good intentions, what the Iceni King Prasutagus actually left as his legacy was the spark that ignited a bloody revolt. By leaving his kingdom equally between his daughters and the Emperor Nero (pictured), the Iceni leader wished for his reign to live on through his offspring and for the co-existence with the Romans to continue. But Prasutagus' faith in the future and in the Romans was dreadfully misplaced, and the emperor and his governor in Britannia had other ideas.



©GettyImages

C.60-61 CE

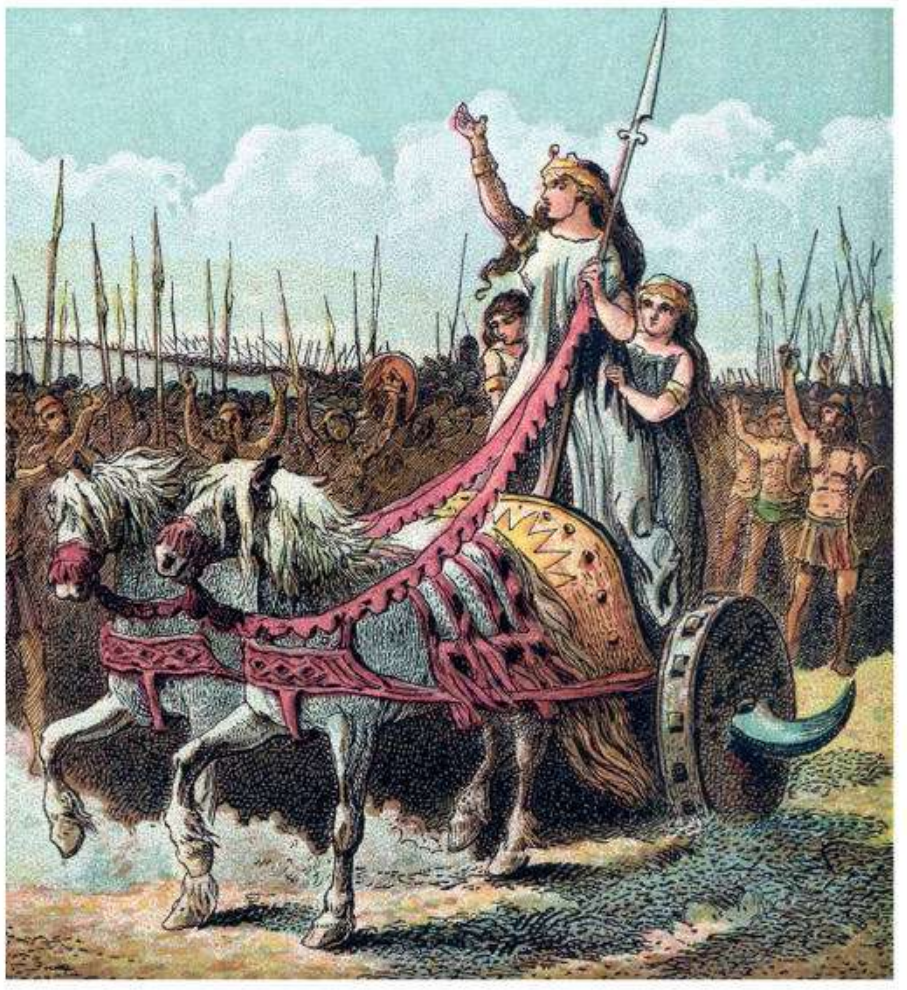
ROME SNATCHES IT ALL

Not surprisingly, rather than comply with the wishes of the dead Iceni king, Rome decided to flex its considerable muscles and show who was boss. Simply ignoring the Iceni king's legacy, the Roman governor Paulinus annexed his lands and humiliated his people, (including his widow and daughters) through slaughter, torture and abuse. No thought or regard was given for any kind of fragile agreements or treaties. It was a reality check for the tribes of Britannia – Rome could just about do whatever it wanted.

C.60-61 CE

A QUEEN FIGHTS FOR HER HONOUR

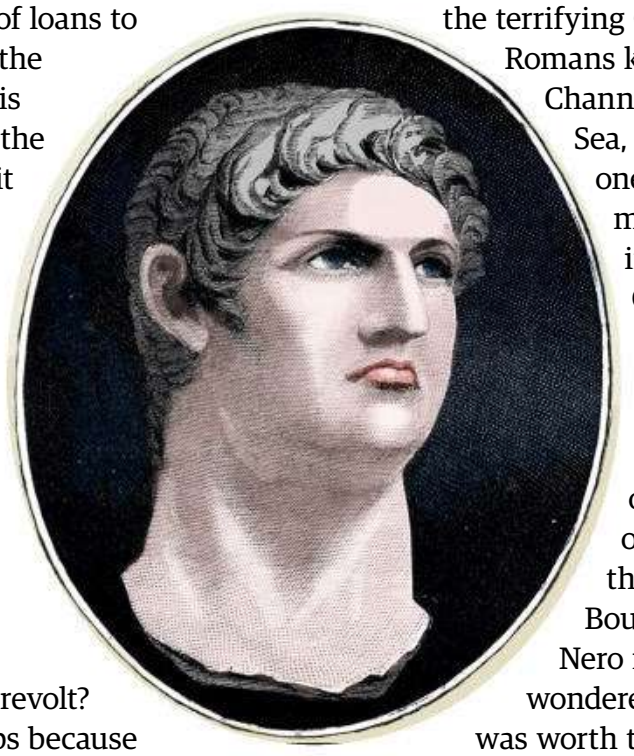
The Iceni Queen Boudicca was incensed by the brutality of the Romans and their lack of honour towards her, her family and her people, and she rallied support among the Iceni and other tribes to rise up against the Romans. An army of tens of thousands plundered and destroyed Camulodunum (Colchester), then Londinium (London) and finally Verulamium (St Albans). As many as 80,000 Britons and Romans may have been killed in the fighting. The Roman governor Paulinius finally defeated Boudicca in what is known as the Battle of Watling Street (61 CE). Legend has it she poisoned herself rather than be captured, but her fate is unknown.



ABOVE
Boudicca inspired her people to rise up against Roman rule

RIGHT
Defeat would have made Emperor Nero's position even more fragile

Trinovantes in southern modern Essex, the Catuvellauni to the west through to modern Hertfordshire, the Atrebates in the Thames Valley and the Cantiaci in Kent had all adopted Roman ways. They sponsored stone public buildings for the first time, sent their sons to Rome to be educated and wore togas when carrying out the new responsibilities of Roman civil government. All of this required funding in the form of loans to the aristocracy from the wealthy in Rome. This was burdensome for the leading Britons, and it seems as soon as a realistic opportunity presented itself to throw off the yoke of Rome the leading regional aristocrats did so, aligning their fate to that of Boudicca and the Iceni. The interesting question here is why did the Cantiaci not join the revolt? The answer is perhaps because they were at that time the most Romanised of the British tribes given their proximity to the continent.



If success against the Romans had continued would other tribes have joined in the revolt?
This is a very interesting question. I think we can be sure the Trinovantes, Catuvellauni and most likely the Atrebates joined the Iceni, but did others? Certainly, when Paulinus began his forced march from Wales towards the southeast he was building marching camps for his troops at the end of each day's march. This indicates that although once into the Welsh Marches he was back in his province, he felt he was now in enemy territory once more given the conflagration taking place in East Anglia. At the very least this shows a distrust of the 'conquered' tribal confederations there, for example the Dobunni and Coritani. I believe these and others would then have joined the rebellion if the Romans had lost their decisive engagement with Boudicca after the sack of St Albans. That, of course, would be dependent on any Romans being left to rebel against after such a catastrophe.

How would a Roman defeat have changed the political and social makeup of Britain in the future?
Roman Britain was always the wild northwest of the empire. It was a place of difference because the far north was never fully conquered, and it required a huge military presence to maintain the northern border. I estimate that around 12% of the entire military establishment was in only 4% of the geographic area of the empire. If you add to this Britain's distance from Rome, and the fact it was separated from the continent by the terrifying Oceanus, as the Romans knew the English Channel and North Sea, then you have one of the most marginal provinces in the empire. On a number of occasions I think Roman emperors considered abandoning their occupation here, one certainly in the context of the Boudiccan Revolt when Nero must surely have wondered if the province was worth the effort of holding.

To that end, if Paulinus had lost his decisive engagement I think that the Romans would have abandoned Britain, perhaps never to return. It is no coincidence that when Paulinus' order for Legio II Augusta to join him in the Midlands reached its stand in-commander Poenius Postumus in Exeter, he refused to move. The reason? Just to the south was

the port of the legionary fortress, a fine harbour located at modern Topsham on the River Exe. The praefectus castrorum was making sure that he and his men could escape back to the continent if, as he expected, the governor was defeated.

Any Roman abandonment of Britain, especially in such shocking circumstances, would have had profound implications for later British history. It is very likely, given the youth of the province at this point, that the various tribal regions would have reasserted their territorial identities, including the reestablishment of their original borders. Internecine warfare would then have followed as each struggled for regional dominance, with perhaps Boudicca for a time being the most influential figure across the main island of Britain. Furthermore, given some have speculated Boudicca was actually born on the continent (for example among the Batavi in the Rhine Delta), an eventual victory for her in Britain may also have impacted the narrative of Roman dominance in the continental west.

With a united Britain would future invasions (for example by the Germans in the 4th and 5th centuries CE, and later the Vikings) have been less successful?

I don't think there was any chance at all that the native Britons would have united under one leader in the long term in the wake of a Roman withdrawal. Much more likely, as I set out previously, would have been a return to the pre-Roman tribal identities, loyalties and borders. In short, normal service would have resumed.

What would defeat to Boudicca have meant to the reputation of the Roman Empire and Nero?

The emperor, the Roman political establishment and the Roman military all knew that the Boudiccan Revolt was a close run thing. They all knew that the great Emperor Augustus' lowest moment had been the loss of Varus' three legions to the Germans in the Teutoburg Forest in 9 CE, and the jeopardy in Britain in 60/61 CE was even greater, with four legions in danger and with an emperor far less secure in his position. In short, the Romans were acutely aware that any overall loss to Boudicca in Britannia would have been absolutely disastrous for them. You can see this in their response after Paulinus' final victory. This included drafting in 2,000 more legionaries from Germany together with 1,000 auxiliary cavalry and eight units of auxiliary foot to help stamp out the last flames of resistance to their occupation. This was then carried out with such vigour in the Iceni homelands of north Norfolk that the region remained for many years under-developed compared to the rest of the province.

BELOW
Rome's conquest of Britannia was nearly upended by Boudicca's rebellion

THE POSSIBILITY

61 CE – PRESENT

A VERY DIFFERENT POLITICAL LANDSCAPE

Without the stability of Roman rule across the country, and tribes all following their own way of life, disputing their territories and settling regional feuds, a Roman departure would have left the country far more fragmented. It's even possible that the countries we know as England, Scotland and Wales would have taken far longer to emerge, or even not exist at all. The gradual emergence from all the regional tribes of a dominant kingdom that could grow into a single unified nation would have been much more difficult, leading to centuries of instability and almost constant regional wars.

61 CE – PRESENT

MUD HUTS NOT METROPOLIS

Roman Britain created the foundations of modern life, with towns and cities of stone buildings, well-connected by efficient roads criss-crossing the country. With a Roman withdrawal the regional tribes may well have settled back into their own traditional ways, even purposefully rejecting any Roman influence. The emergence of towns and cities may have taken many more centuries, and perhaps in a less structured way. With the empire's stay cut short by centuries its legacy and influence would now be a very faint and almost insignificant influence on Britain's development.

61 CE – PRESENT

KING, WHAT KING?

With political instability following a Roman withdrawal the likelihood of a strong ruler to unify the feuding tribes, each with its own king, into a single country under one ruler would have been far more remote. The very concept of monarchy and kingship as we know it today may well have taken many more centuries to develop and take hold. Rome itself developed into an imperial empire with a single family lineage at its head and this became the model for all future generations of rulers to follow. Without the example of the Romans, there may never have been Alfred the Great, the long line of Saxon kings, or the subsequent monarchs that were to rule over an increasingly unified country.

6x © Alamy

Through History

THE RAREST BOOK IN THE WORLD

Birds of America is one of the most valuable folios in existence

Dubbed "the world's most expensive book", copies of James Audubon's *Birds of America* have sold for eye-watering sums. In March 2000 Sheikh Saud bin Mohammed al-Thani, one of the foremost collectors of rare art, set the record price for any book at auction when he paid US$8.8 million at Christie's auction house, and in 2018 another copy was sold for US$9.65 million to an anonymous buyer. Now, a new exhibition at the National Museum of Scotland sets out to explore the history of Audubon's masterpiece. It will feature a number of unbound prints, the majority of which have never been seen by the general public, as well as a coveted copy of the book itself.

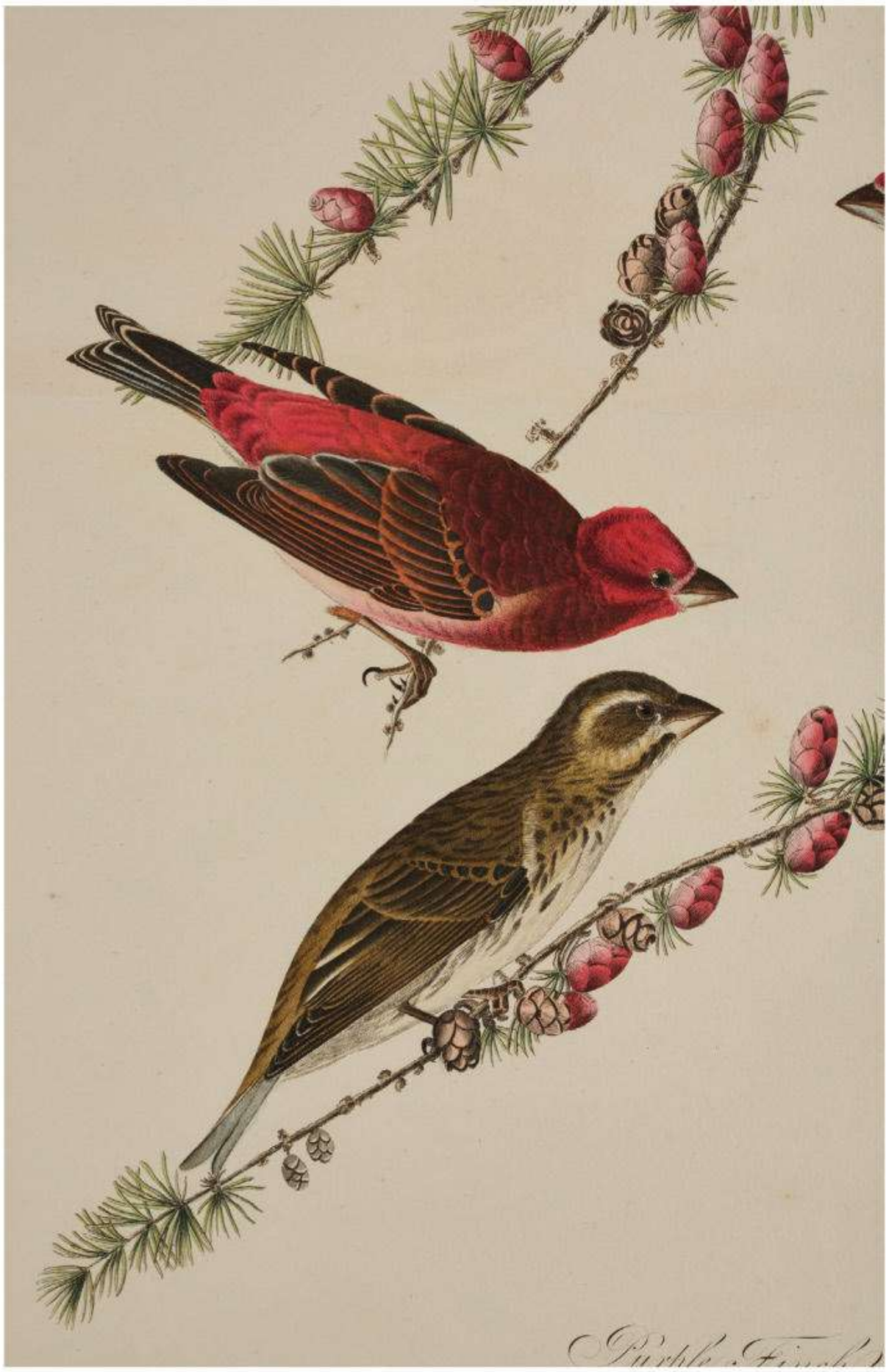
Audubon's work, published between 1827 and 1838, contains 435 life-size prints in four volumes and set a new standard for wildlife illustration. He used wire to position each subject as it would move in the wild, a process that was revolutionary. Yet while his work is widely admired, the man himself needs to be examined closely. Audubon was a slave-owner who openly criticised emancipation, and he even stole human remains so a scientific colleague could attempt to assert the theory that white people were the superior race. Audubon's artwork is stunning, but he remains a hugely divisive figure.

Main image: © National Museums Scotland

JAMES JOHN AUDUBON

Born in 1785 in Haiti, James John Audubon came to America at the age of 18 and worked for some time as a businessman, painting birds as a hobby. It was not until 1826 when he travelled to England that interest in a collection of 435 of his prints began to grow, with the final print issued in 1838.

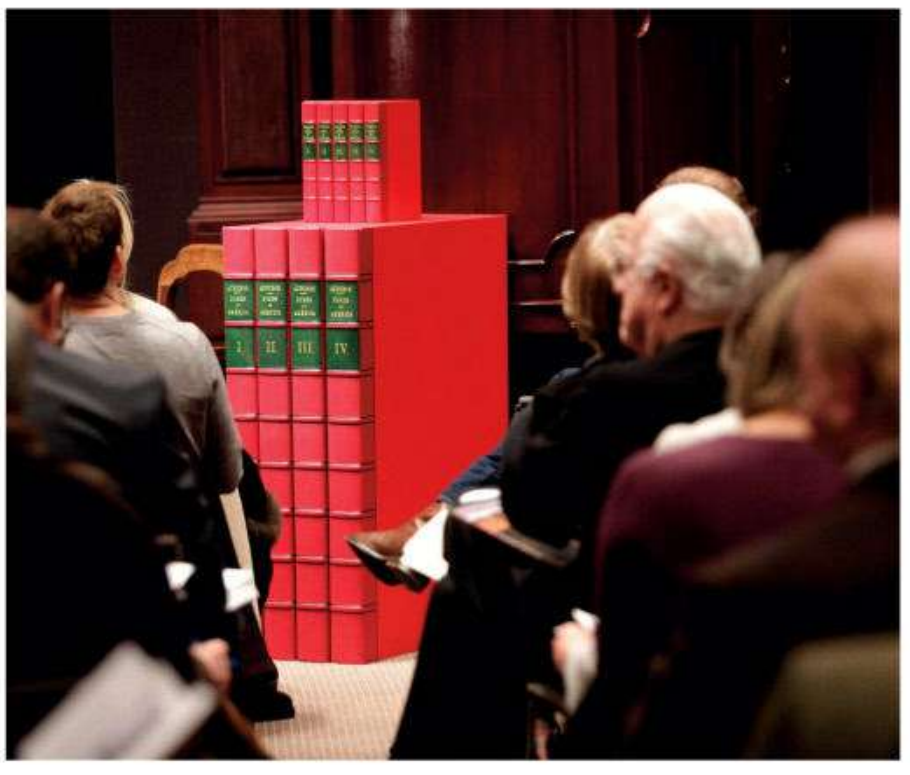
© Alamy



DARK TRUTHS

One often-overlooked fact about Audubon's work is that each of the specimens were killed so the artist could paint them, as would have undoubtedly happened to these purple finches. Despite being an ardent naturalist, Audubon killed and experimented on thousands of animals.

© National Museums Scotland



BAKER'S DOZEN

Of the extremely rare first editions, only 13 are known to still exist. Such is the rarity of the book that in 2004 a group of US college students attempted to steal a copy from the Special Collections Library at Transylvania University, Lexington, Kentucky.

© Alamy

TWEETY TREASURES

The National Museum of Scotland's exhibition also contains a number of rare prints not seen in public before, alongside a collection of Audubon's letters, personal ephemera and taxidermy specimens. The specimens demonstrate the accuracy of his life-size paintings.

© National Museums Scotland

SNOWY OWLS

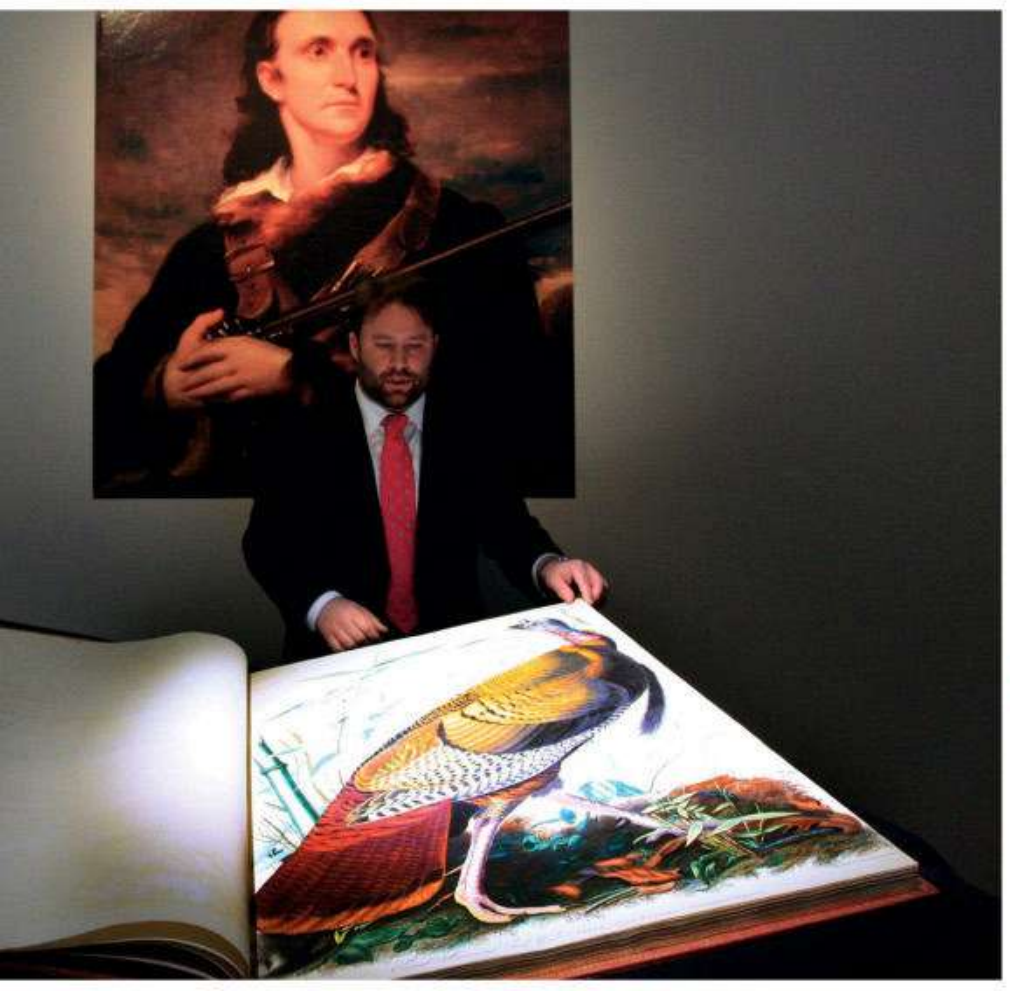
This print depicting a pair of snowy owls is one of the most striking within the entire book. This was a rarely seen bird at the time and Audubon's painting of it, alongside his notes and observations, proved invaluable.

© National Museums Scotland

BIGGER IS BETTER?

This photograph, from a Christie's auction of the book, demonstrates its colossal size. The original edition was printed on specially handmade paper which was 100.3cm tall by 72.4cm wide. This earned the first edition the moniker 'double elephant folio'.

© Alamy



THE ORIGINAL TEN

Plate 2 of the book is one of ten printed by William H Lizars of Edinburgh. However, the relationship between Lizars and Audubon soured, with the artist unimpressed by the quality of the prints. Audubon hired Robert Havell to retouch the first ten prints as well as complete the remainder of the works.

© National Museums Scotland

SELBY'S FLY CATCHER

The bird in this print, called Selby's fly catcher, was named after Prideaux John Selby, who had himself created a two-volume ornithological work, on British birds. Selby and Audubon became friends in 1827 and it is the former who may have influenced the latter in his decision to paint life-size.

© National Museums Scotland

REVIEWS

The books, TV shows and films causing a stir in the history world this month

HOUSE OF GUCCI

The sad, sordid story behind the iconic fashion house

Certificate: 15 **Director:** Ridley Scott **Cast:** Lady Gaga, Adam Driver, Al Pacino **Released:** Out now

This is a cautionary tale about how a humble Tuscan family rose from the Italian peasantry, became power players in the world of haute couture fashion and had movie stars and royalty lining up to wear their designs. They had it all – acclaim, immense wealth, jet-setting lifestyles – until they lost it all.

House of Gucci focuses on events that led to the 1995 assassination of company CEO Maurizio Gucci (Adam Driver) at the hands of Sicilian hitmen hired by his estranged wife, Patrizia Reggiani (Lady Gaga). It also divulges the interpersonal dramas between Maurizio and his uncle Aldo Gucci (Al Pacino) and ambitious but talentless cousin Paolo (an unrecognisable Jared Leto), which led to their gilded empire falling into the hands of vultures.

Having impressed in *American Horror Story: Hotel* and the Oscar-winning *A Star is Born*, Lady Gaga is the film's secret weapon. She's on fire as Patrizia, the young and vivacious secretary who falls head over heels for posh boy Maurizio and marries him despite the snooty protestations of Rodolfo Gucci (Jeremy Irons), Maurizio's father and co-owner of the Gucci fashion house. Lady Gaga has the chops to chew the scenery with the best of them. In a film crammed to the rafters with 'go big or go home' performances, the pop star more than holds her own: she runs rings around seasoned pros.

If there's one major fault, it's to be found in the naff Italian accents used by the cast, while adherents of the 'less is more' school of acting will be put off by the exuberant 'mamma mia!' approach to characterisation. At times it's an unevenly paced saga too, especially in the last half hour, though Scott has already promised us a Director's Cut. Still, despite these creative and structural wobbles, *House of Gucci* hooks us with its true-crime premise, timeless themes and Gaga's dazzling portrayal of a woman scorned.

If the subject of greed is arguably the central recurring topic in Ridley Scott's filmography, here we are again. As the sorry story progresses, Maurizio grows from affable lad to cold and calculated tycoon, though Patrizia is neither a traditional femme fatale nor outright gold-digger; heartbroken by her husband's increasing emotional cruelty, her sorrow crystalises into all-consuming hatred. The violent revenge scheme is figuratively the knockout blow, the dynamiting of a legacy, the rogue wave that capsizes and sinks the good ship Gucci. Nobody can possibly come out on top. In this regard, the story is quintessentially Italian, akin to opera.

Surviving Gucci family members have made no secret of how much they hate this film. So too designer Tom Ford, who helped successfully relaunch the struggling brand in the 1990s. But airing such grievances is music to Scott's ears because it will put bottoms on seats. Importantly, *House of Gucci* is neither OTT melodrama nor trash mag revision of history. It's pitched as grand tragedy, a classic depiction of money leading people astray from what should matter most in life: family and love. ***MC***

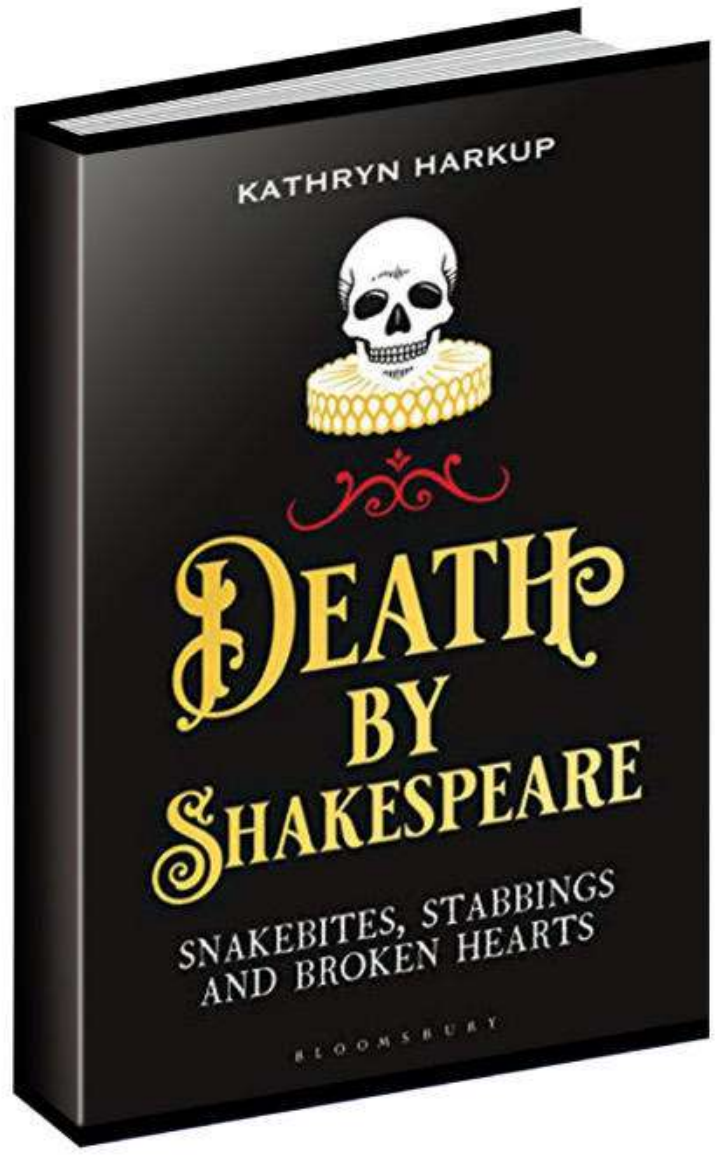
★★★★☆

Reviews by
Martyn Conterio, Catherine Curzon, Jonathan Gordon

DEATH BY SHAKESPEARE

An entertaining romp through Shakespearean deaths

Author: Kathryn Harkup **Publisher:** Bloomsbury **Price:** £16.99 **Released:** Out now



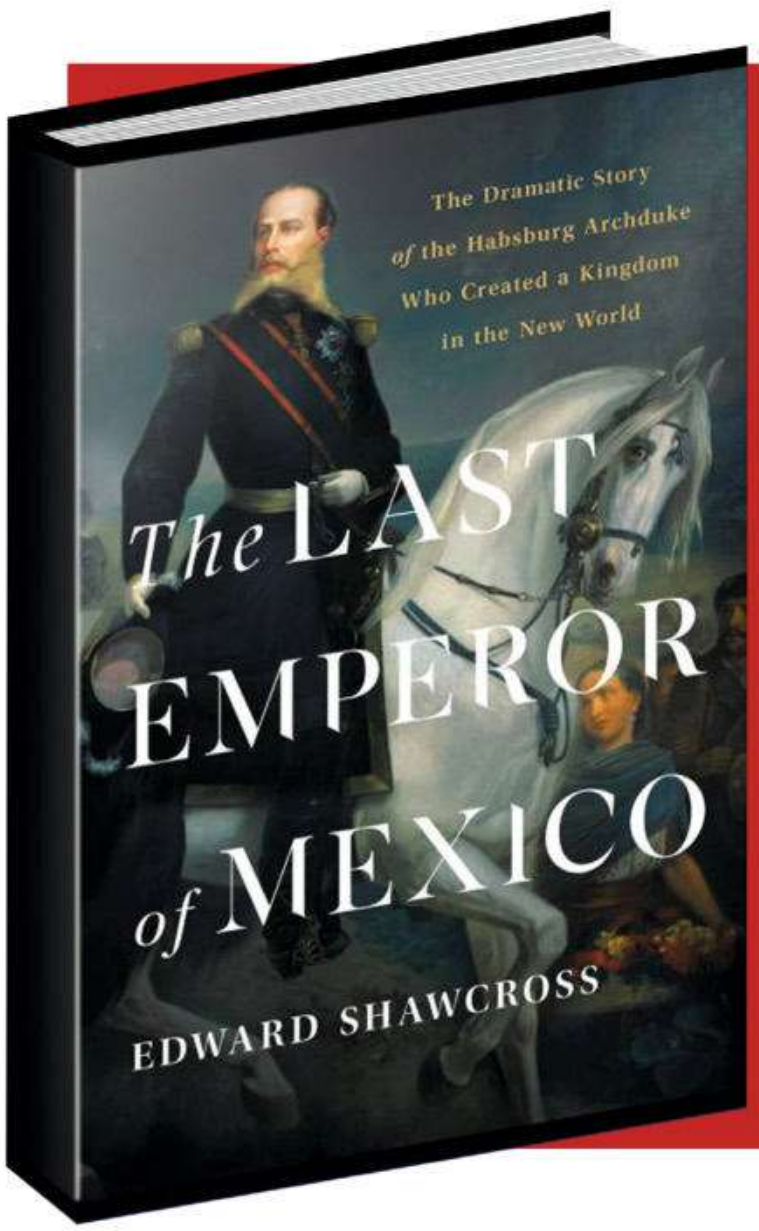
Anybody with a passing knowledge of William Shakespeare's work will know that death was never far from the Shakespearean stage. In *Death by Shakespeare*, scientist Kathryn Harkup dissects the deaths that Shakespeare visited on his characters and considers just how believable they were not only to Elizabethan audiences, but to today's. From plague, war and pestilence, death was a constant companion to Elizabethan theatregoers, and in the Bard's work they found real life reflected back at them.

In this accessible and highly readable book Harkup considers the accuracy of some of the more bizarre ways in which Shakespeare's characters shuffle off this mortal coil – death by poison poured into the ear, for instance – and situates them in the context of Shakespeare's life and times. *Death by Shakespeare* brings the world the Bard knew vividly to life, and shines a light on scientific and social developments that were occurring as he was at work.

The book also offers a valuable and intriguing insight into just how his audiences would have responded to the onstage deaths, weaving through the text a valuable historical narrative that transports the reader back to William Shakespeare's world.

A handy appendix catalogues the means of death in each play and there is also a comprehensive bibliography offering plenty of further reading for those who want to delve deeper into the topic. For Shakespeare scholars much of his may be familiar, but for everyone else this witty, entertaining book will prove a welcome diversion. ***CC***

★★★★½


The Dramatic Story of the Habsburg Archduke Who Created a Kingdom in the New World
The LAST EMPEROR of MEXICO
EDWARD SHAWCROSS

THE LAST EMPEROR OF MEXICO

The eventful life of an adventuring archduke

Author: Edward Shawcross **Publisher:** Faber **Price:** £20 **Released:** Out now

In *The Last Emperor of Mexico*, Edward Shawcross tells one of the most bizarre and unjustly forgotten tales of the 19th century. Weary of American sabre-rattling, Napoleon III convinced Austrian Archduke Maximilian and his wife, Carlota, to travel thousands of miles to claim the throne of Mexico. Napoleon had promised the young archduke that he would be feted, but instead he found himself at the centre of a brutal guerrilla conflict. The expected triumph collapsed into war, bloodshed and madness, and it is a story that has to be read to be believed.

Shawcross's wonderful new book brings the players in this shocking story vividly to life, from the scheming Napoleon III to the ill-fated emperor and empress of Mexico, as well as the Mexican rebels who fought back against French efforts to install the puppet ruler. It is a broad and sprawling canvas populated by larger-than-life characters, yet in Shawcross's capable hands what emerges is a story of the clash between cultures, ambitions and ideals. The book is like a richly embroidered tapestry and it is a hugely rewarding and entertaining read.

The Last Emperor of Mexico is clearly exhaustively researched, but it is never dry and is propelled along by its central tail of hubris and thwarted ambitions. This book deserves to find a wide readership, from those with an interest in European or Mexican history to lovers of a story that is too good to put down. ***CC***

★★★★★

Everything You Need to Know About... British Royals

Find everything you need to know about the kings and queens who have reigned over the British Isles since William the Conqueror's invasion. Meet the monarchs who have defended their crowns, and those who lost everything on the battlefield.

Buy *Everything You Need to Know About... British Royals* in shops or online at **magazinesdirect.com**
Price: £10.99

HISTORY of WAR **RECOMMENDS...**

The Long War For Britannia

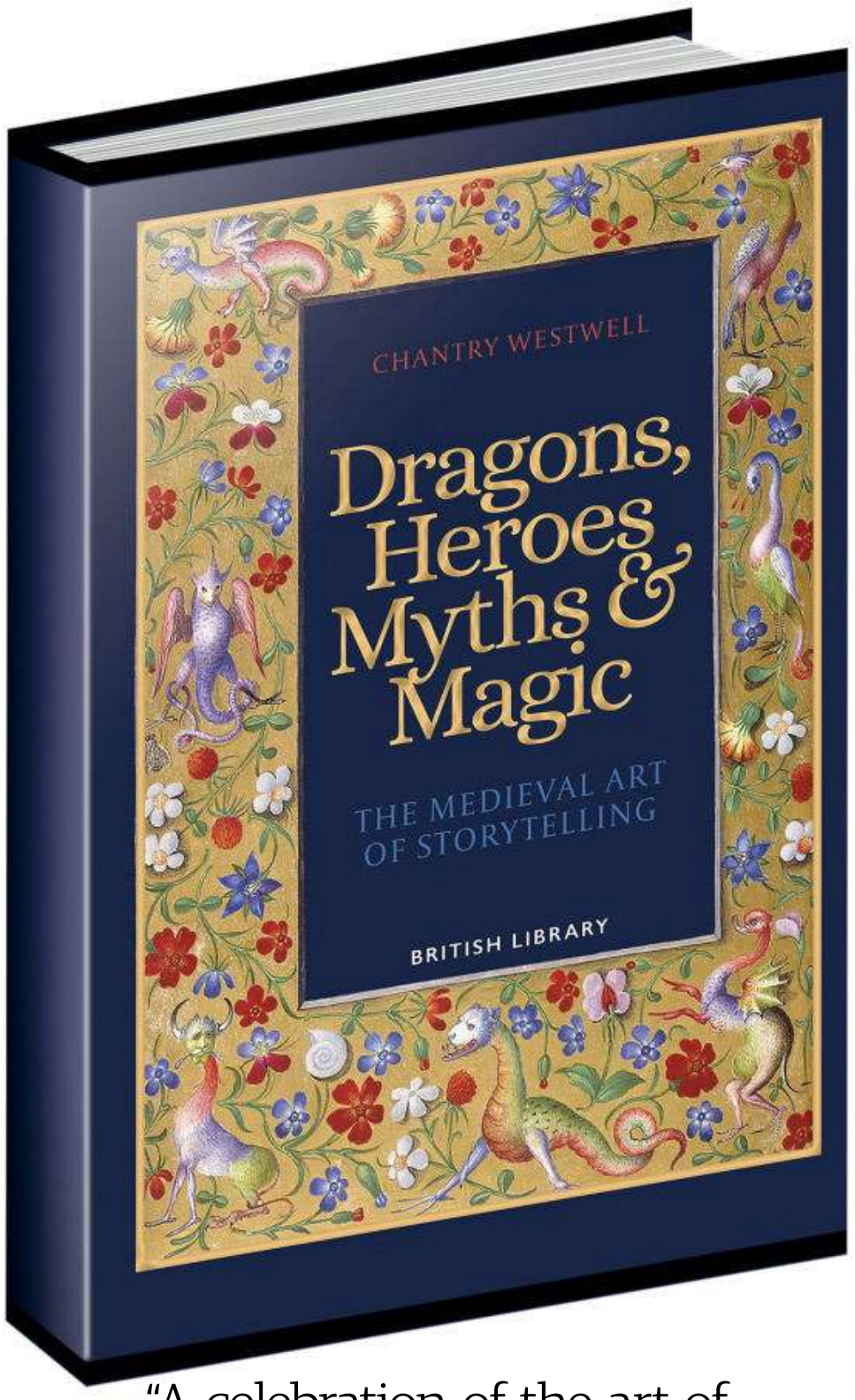
Author Edwin Pace **Price** £25 **Publisher** Pen & Sword

In The Long War for Britannia, Edwin Pace has stepped bravely into the dark, mounting a thorough examination and defence of the ancient sources. With his mastery of the written and archaeological sources, Pace has mounted a thorough and compelling argument for elements from the ancient authors as being worthy of the attention of serious historians. The Long War for Britannia is highly recommended for anyone with a deep interest in the roots of England.

DRAGONS, HEROES, MYTHS & MAGIC

An illuminating exploration of medieval storytelling

Author: Chantry Westwell **Publisher:** British Library **Price:** £30 **Released:** Out now



"A celebration of the art of storytelling that connects tales from all over medieval Europe"

This new book from Chantry Westwell, who has been working with the medieval manuscripts of the British Library for over a decade, is a fantastic examination of both the art of medieval storytelling and the complementary art of manuscript illustrations, which we call miniatures or illuminations. *Dragons, Heroes, Myths & Magic: The Medieval Art of Storytelling* dives into some classic medieval tales from multiple translations, each of which was hand-written. ('Manuscript' comes from the words 'manus', meaning 'hand', and 'scripta', meaning 'written', as Westwell explains in her introduction.) It offers insight into what the images tell us about each story and how it was interpreted at the time.

The book is broken up into sections that bundle together tales, such as 'Magical Events & Miracles' or 'Love Stories' and includes such classics as King Arthur, the Trojan War and Sir Gawain and the Green Knight. You can also learn about the works of celebrated authors like Christine de Pisan and Sir John Mandeville. Westwell reveals the historical context for the story, why it was of interest to the people of the time, and then offers a retelling that brings in elements from the different translations.

Westwell does an excellent job of offering us the tales in an abridged but engaging way. The addition of historical information and some sense of how and why these stories would have been interesting or shocking to the people who were hearing them is particularly welcome and fascinating. For instance, the unusual fable of Sir Gawain and the Green Knight, in which the hero sets aside his honour in order to save his life, might have challenged many ideas about chivalric values when it was originally being read.

What really brings this book together, however, is the art. Almost every page includes vibrant reproductions of the illuminations being discussed, showing dragons, knights, battles and romances. They play a similar role in this book as they did in their original manuscripts, bringing the words on the page to life and bridging the gap between the imagination of the author and ourselves. Whether just fragments or the entire page, the level of detail and meticulous work put into these manuscripts is incredibly impressive and adds so much value to this collection that might otherwise have been missing.

Dragons, Heroes, Myths & Magic is a celebration of the art of storytelling that helps connect tales from all over medieval Europe and those influenced by stories from much further afield. It resurrects forgotten fables and sheds new light on classic tales from their original perspective. For lovers of great myths and legends, of classic fables or just the history of storytelling that is as old as humanity itself, we couldn't recommend this book highly enough. It's a magical journey into the past that is a joy to experience. ***JG***

★★★★★

HISTORY VS HOLLYWOOD

Fact versus fiction on the silver screen

THE LAST DUEL

Director: Ridley Scott **Starring:** Jodie Comer, Matt Damon, Adam Driver **Country:** UK **Released:** 2021

A brutal examination of medieval misogyny that feels shamefully familiar

VERDICT: Some necessary liberties are taken to build out this true tale

01 The historical records of the trial and the build up to it are entirely based on the testimony and history of Jean de Carrouges (Damon) and Jacques Le Gris (Driver). The section centred on Marguerite (Comer) is therefore fiction, but largely based on Carrouges' account.

02 Carrouges and Le Gris are shown to be friends whose relationship disintegrates over their relative disparity in fortune and the favour of Count Pierre (Ben Affleck). This appears to be true, although the opening where they seemingly save each other in battle is fiction.

03 Most of the trial follows accurate details, but it concentrates on only Carrouges, Le Gris and Marguerite's statements. The actual trial took months with multiple speakers. Some lower class witnesses were tortured to get their testimony, which is not shown.

04 On the stand, Marguerite is asked some very personal questions about her sex life with her husband and pregnancy. In reality her relationship with her husband and pregnancy were deemed irrelevant as it was not believed pregnancy could result from rape.

05 The duel follows the details outlined by chronicler Jean Froissart, save for the killing blow being through the mouth of Le Gris, when it was actually his throat. But Froissart was in Flanders when the duel took place in Paris and has been accused of embellishing his account.

Main image: © Alamy
5x inset image source: 20th Century Studios/Disney+

Did you know?

Queen Elizabeth II has a well-documented love for chocolate desserts

Ingredients

For the cake:

- 225g rich tea biscuits
- 115g unsalted butter, softened
- 115g granulated sugar
- 115g dark chocolate, chopped
- 1 egg (optional)
- ½ tsp butter, for greasing

For the icing:

- 225g dark chocolate, for coating
- 30g chocolate, for decoration

All images: © Alamy

CHOCOLATE BISCUIT CAKE

A ROYAL FAVOURITE , BRITAIN, 20TH CENTURY – PRESENT

Queen Elizabeth II's favourite dessert, according to her former personal chef Darren McGrady, is chocolate biscuit cake. She apparently eats a piece of this cake every day for afternoon tea. Prince William enjoys this decadent dessert as well, having first tried it while having tea with his grandmother. In fact, for his 2011 wedding to Kate Middleton, William chose chocolate biscuit cake as his groom cake. Although similar desserts made from chocolate and broken biscuits, such as chocolate salami cake, are eaten all over the world, it is difficult to pinpoint the origins of this cake. The following recipe was used at Buckingham Palace and shared by McGrady.

METHOD

01 Lightly grease a 15cm by 6cm cake ring with the butter and place it on a tray on a sheet of parchment paper. Using your hands, break the rich tea biscuits into small almond-size pieces and set aside.

02 In a large bowl, combine the butter and sugar until the mixture starts to lighten.

03 Melt the chopped dark chocolate in the microwave or over a simmering saucepan of water. Add the melted chocolate to the butter mixture, stirring constantly. If using an egg, add it to the mixture and beat to combine.

04 Fold in the rich tea biscuit pieces until they are all coated with the chocolate mixture.

05 Spoon the mixture into the cake ring. Try to fill all of the gaps on the bottom of the ring because this will be the top of the cake.

06 Chill the cake in the refrigerator for at least three hours. Remove the cake from the refrigerator and let it stand.

07 Meanwhile, melt the dark chocolate for coating in a double boiler or saucepan on the stove over low heat. Slide the ring off of the cake and turn it upside down onto a cake wire.

08 Pour the melted chocolate over the cake and smooth the top and sides using a palette knife. Allow the chocolate to set at room temperature. Once set, carefully run a knife around the bottom of the cake where the chocolate has stuck it to the cake wire and lift it onto a tea plate.

09 Melt the remaining chocolate and use to decorate the top of the cake. Slice and serve with a hot beverage.

NEXT MONTH KING JOHN: CRUEL TO BE KIND? ON SALE 24 FEB

DISCOVER THE WHOLE PICTURE

When you explore your family tree, you find names, dates and places. But it's the extra details that truly reveal your family story.

Ancestry has a huge range of historical records, and with an average of two million added every day, there's always more to discover. So even when you think you know your family, they can keep surprising you.

ancestry
Bring your backstory to life™

February Record Highlights*

South Australia, Australia, Incoming and Outgoing Passenger Lists, 1845-1940 - **NEW**

Springfield, Missouri, U.S., St. Louis-San Francisco Railway Employee Cards, 1940-1980 – **NEW**

Kraków, Poland, ID Card Applications for Jews During World War II, 1940-1941 (USHMM) – **UPDATE**

Do you have a fascinating family story to share?

We'd love to hear about your discoveries, email us at *yourstory@ancestry.co.uk*

*Record collections subject to change.

WAR THUNDER

New? GET YOUR FREE BONUS

PLAY FOR FREE ON WARTHUNDER.COM/FLY

Windows STEAM Mac oculus VIVE

PS4 XBOX ONE PS5 XBOX SERIES X|S

12 www.pegi.info

Gaijin Entertainment

9001

9000